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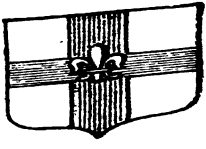

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JAMES WILLIAMSON,

BOOKSELLER,

STATIONER, NEWS AGENT,

PRINTER,

BOOKBINDER, LITHOGRAPHER,

TYPOGRAPHICAL MUSIC PRINTER,

DEALER IN

ARTISTS' MATERIALS,

290, HIGH STREET,

LINCOLN.

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LINCOLN—HIGH STREET, from St. Mary's Conduit. *(Frontispiece.)*

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WILLIAMSON'S

GUIDE

THROUGH

LINCOLN

THIRD AND REVISED EDITION

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Arboretum—Open daily, free.

Banks—Lincoln Old Bank (Smith, Ellison, & Co.); Lincoln & Lindsey Banking Company (Limited); Stamford, Spalding, & Boston Banking Company (Limited); Capital and Counties' (Limited). Open from 9 to 4; on Saturday, 9 to 1.

Brayford, Foss Dyke, and River Witham—Boats and Canoes are on hire, usually for 6d. an hour. In the Summer-season, a Steam-tug plies hourly as far as Pye Wipe, about 2 miles up the Foss Dyke.

Cathedral—Services—*Sundays*, at 10.30 a.m.; Sermon in the Nave at 3 p.m.; Litany, in the Nave, 4 p.m.; Evening Service, with Sermon in the Nave, at 6.30. *Week-days*, 7.45 a.m., 10 a.m., and 4 p.m. The Nave and Western Transept are open free: June and July from 7.45 a.m. to 7 p.m.; April, May, August, and September 7.45 a.m. to 6 p.m.; October to March 7.45 a.m. to 5 p.m. To see the Choir, Chapter House, and Cloisters, a fee of 6d. is payable. These parts are free after 2 p.m. on last Saturday in each month. To ascend the Tower 6d. For large parties, choirs, schools, and parish parties a reduction of the fees is made.

At all other Churches, Services on *Sundays* begin at 11 a.m. and 6.30 p.m.

Daily Service is held in the following Churches:—St. Andrew at 7 p.m.; St. Botolph at 9 a.m.; St. Peter-at-Gowts at 9 a.m.; St. Faith's Mission Church at 8.30 a.m.; St. Martin at 10 a.m.; St. Swithin at 8 p.m.

Hotels—Great Northern, Saracen's Head, Albion, Spread Eagle, Monson Arms, and White Hart (near to the Cathedral).

Market Day—is Friday, and also on Saturday for fruit, vegetables, &c., on the Cornhill and in the New Market. Market for Cattle on Tuesday.

Masonic Hall—licensed as a *Theatre*—is open at irregular times.

Newspapers—Lincoln, Rutland, and Stamford Mercury, 1d., published on Friday, established 1695; *Lincolnshire Chronicle*, 1d.—Tuesday, Friday, and Saturday, established 1832; *Lincoln Gazette*, 1d.—Friday for Saturday, estab. 1859.

Post Office—in Guildhall-street. Sub-Offices,—Uphill near to the Cathedral; in High Street, opposite to St. Peter at Gowts Church; in Monks Road, corner of Baggeholme Road; in Canwick Road, near the Railway crossing. For the principal mails of the day, Box closes at 7.15 and 9.30 p.m at the Guildhall-street office.

Theatre—King's Arms Yard, High Street.

Tram Cars—Between St. Benedict's Church (High-st.) and Bracebridge—every twenty minutes each way. First Car leaves Bracebridge at 8.40 a.m. St. Benedict's Church at 9 a.m. Last Car leaves St. Benedict's Church at 9.30 p.m.

LINCOLN

is a City, and a County of itself; a Parliamentary Borough, and Municipal Borough; has a separate Commission of Assize, and Court of Quarter Sessions; is a County Court District, in Circuit No. 17; a Poor Law Union; is a District Court of Commissioners of the General Court of Sewers for Lincolnshire; the 30th Brigade Depôt of the Army; and the Depôt of the Lincolnshire (10th) Regiment; the Head Quarters for the 3rd Battalion (the North Lincolnshire Militia); and Head Quarters of the Administrative Battalion of the Lincolnshire (42) Rifle Volunteers, and of the 1st Lincolnshire Corps (of three Companies).

Lincoln Municipality consists of a Mayor, Recorder, Sheriff, 6 Aldermen, & 18 Common Councilmen.

The Municipal Borough is divided into three Wards,—the Upper, Middle, and Lower Wards.

Population in 1881, 37,312; in 1891, 41,491.

Lincoln returns one Member of Parliament for the City.

At County Parliamentary Elections, Freeholders of the City vote for the West Lindsey or Gainsborough Division of Lincolnshire, in the Parts of Lindsey.

Area—10,839 acres.

Ecclesiastically—Lincoln is a Bishop's See, within the Province of Canterbury; is an Archdeaconry; and constitutes the Rural Deanery of Christianity.

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GUIDE THROUGH LINCOLN.

THERE are two Railway Stations in Lincoln—that of the GREAT NORTHERN, and that of the MIDLAND a little further to the south—both toward the southern end of the High-street, in what is now the busiest part of the City, which was formerly the suburb of *Wigford*, in which Henry II. held his Christmas festivities in 1158, wearing the crown which an ancient tradition forbad him to display within the walls. Both lines cross the High-street on the level, causing great inconvenience and even danger, and creating a perpetually recurring obstruction of the traffic of the main artery of the City. The Station of the Great Northern Railway, which also accommodates the traffic of the Great Eastern Railway and of one system of the Manchester and Sheffield Line, is a convenient building, in the Tudor style, opened in 1848, on the eastern side of the High-street. On the opposite side of the street is the large and excellent establishment of the *Great Northern Hotel*. The *Albion Hotel* stands opposite to the Station on the north. The red-brick building, with two low spires, is a *Chapel* of the Free Methodist body. The Midland Station, which also serves as the terminus of the line by Market Rasen and New Holland to Hull, is a classical building, with a colonnade of Ionic columns in front. It occupies the site of the House of the Carmelites, or Whitefriars, founded, according to Speed, by Odo of Kilkenny, A.D. 1269.

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Between the two Stations on the west side of the street, stands

St. MARK'S CHURCH,

a very pleasing and well-proportioned Early English building (consecrated July 25, 1872), erected from the designs of Mr. Watkins, of Lincoln, to replace a very diminutive and mean edifice, patched up in 1786 from the ruins of the ancient Church, which fell into decay in the Civil Wars. The Church consists of a nave, and five-sided apsidal chancel, with a tower to the north, crowned with an elegant spire erected at the sole cost of a parishioner (Mrs. Battersby), and a semicircular baptistery preserving the former chancel arch, at the west end. The finely proportioned and richly moulded chancel arch is a reproduction of one, fragments of which were discovered in the walls. In the walls of the vestry are preserved some Norman arch mouldings a very diminutive stone coffin, and other relics of the former building. The bell is an ancient one of great beauty, formerly belonging to the disused Church of St. Benedict. It bears the date 1585. The clock was the gift of the late Mrs. Harriet Battersby, long a resident in the parish, at whose cost the spire also was erected.

On leaving the Great Northern Station, the attention of the Visitor will be arrested by the very curious and interesting

CHURCH OF St. MARY-LE-WIGFORD,

one of the most beautiful specimens of ecclesiastical architecture, and the most correctly furnished Church, in Lincoln. This Church has been identified by Mr. Freeman with one of those which, according to the *Domesday* record, were erected soon after the Conquest by Colswegen, a citizen of Lincoln of Danish descent, who had won the Conqueror's favour and received a

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ST. MARK'S CHURCH in 1788. (*Page 2.*)

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grant of waste land outside the City walls, which was peopled with those who had been dislodged from the old City by the building of the Castle and Cathedral. The tower is all that remains of the original church. Tall, square, slender, and unbuttressed, with coupled belfry windows divided by midwall shafts, it, together with those of St. Peter-at-Gowts and St. Benedict, is an excellent example of the kind of tower built by our Saxon ancestors 900 years since, before the Norman style was generally adopted. In the wall to the south of the round-headed doorway is a Roman sepulchral slab in memory of one Sacer, a son of Bruscus, a Senonian Gaul, his wife, Carssouna, and their son Quintus. Above this Roman sepulchral slab is a triangular stone bearing an inscription in Anglo-Saxon, recording the building and dedication of the Church, to be read from the bottom upwards. Professor Earle, of Oxford, translates it thus: "Eirtig had me built and endowed to the praise of Christ and St. Mary." The first word is doubtful, and the whole is very difficult to be deciphered. The interior will well reward inspection. The nave and chancel are very pleasing examples of the middle of the Early English period, about A.D. 1225, with a very graceful arcade with clustered pillars, and floriated capitals. The east end is of remarkable design, exhibiting two lancets, divided by a buttress, and a quatrefoil above, filled with excellent stained glass by Messrs. Clayton and Bell. In 1878 a new memorial south aisle was erected at the cost of the late Vicar, the Rev. G. T. Harvey, and Mrs. Harvey, and the interior of the chancel was richly decorated with mural painting. The new south wall contains the original Decorated windows, with intersecting tracery, a beautiful Early English door, and two small ancient windows, originally serving as "lowside windows," probably designed for the use of lepers when partaking of the Eucharist. At the south-west corner of the churchyard stands

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St. MARY'S CONDUIT,

a most picturesque little Gothic building, constructed in the time of Henry VIII. from fragments of the buildings of the Carmelite or White Friars on the site now occupied by the Midland Railway Station. It is supplied with water brought in pipes originally laid down by the Grey Friars from a spring about a mile off, on the hill to the east of the City.

Beyond St. Mary's Church to the east is the *Corn Hill*, an open space, formerly the burial ground of the Church of St. John the Evangelist, which stood on the west side of the High Street. Some portions of the north wall, containing a door and some fourteenth-century windows, still exist behind the shop between Nos. 194 and 195. The Church was destroyed, with many others, in 1552. At the upper end of this square stands

THE EXCHANGE ARCADE,

a classical building, with a portico of four Corinthian pillars, erected as the Corn Exchange, from designs by Mr. Nicholson in 1847–8, and contained a handsome room, 95 feet by 40, lighted from above; and though enlarged in 1853, this building proved inadequate to the wants of the corn dealers. It was opened with great ceremony by the late Prince Consort, during the mayoralty of Richard Whitton, Esq. Shortly after the opening of the new and larger Corn Exchange, the building was converted into an Arcade in which are Shops and Offices. In the upper floor is a convenient room which is used for Public Meetings, &c.

THE CORN EXCHANGE,

on a larger scale than its predecessor, was erected in 1880 over the New Market to the north of the

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ST. MARY'S CONDUIT. *(Page 6.)*

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old building, from the designs of Messrs. Bellamy and Hardy. The exterior has a bold and commanding appearance, and is executed in red brick with stone dressings,—with arched recesses. The main entrance is at the western end, by a broad flight of steps; and there is also another entrance at the east end. The Corn Exchange is a spacious, lofty, and well proportioned hall, 140 feet long and 52 feet wide, having retiring rooms and gallery at the eastern end; the walls have dados of glazed encaustic tiles; and the roof is of open timbers, the north side being of stained varnished boarding, whilst the south side is ground glass. The building was first used in January, 1880. Its accoustic properties are pronounced to be excellent.

The New Markets, opened in 1847, display a busy scene of commercial activity on Friday, the market day, and Saturday Evenings. Until comparatively recent times the Lincoln markets were kept in the High-street, the stalls of the market people being set up along the side of the footway, rendering the still inconveniently narrow street almost impassable.

The Meat Market was held in the upper part of the street below St. Martin's Church; the Poultry Market higher up, near the Strait; the ancient Corn Market was in the same locality, adjacent to the Bull-ring.

The Fish Market was situated at the top of the hill, to the south of the old County Hospital.

The first attempt to give proper accommodation for the frequenters of the market, both traders and purchasers, was the erection of the Butter Market, higher up the High-street, and is the next building to the Church of St. Peter-at-Arches on the north side, for the sale of poultry, butter, eggs, &c., in 1736. The adjacent Butchery, shambles, and meat market were erected in 1744.

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Almost opposite the Cornhill, on the west side of the High-street, the visitor's eye will rest with pleasure on the ivy-clad remains of the

CHURCH OF ST. BENEDICT,

one of the most picturesque objects of antiquity remaining in the City. Like most of the Lincoln Churches, it was ruined in the Civil Wars, at the conclusion of which the nave was pulled down, the tower, of the same character as that of its neighbour, St. Mary-le-Wigford, with a double belfry window, rebuilt, and the chancel and side chapel repaired for service. What remains is Early English, with Decorated windows inserted, and a Perpendicular North Chapel. There is a Decorated arch within forming sedilia of good design. It is now disused, but recently the roof and windows have been thoroughly repaired so as to preserve it intact for many years to come.

On the west side of St. Benedict's Square, and seen from the High-street as a back ground to St. Benedict's Church, stands the

THOMAS COOPER MEMORIAL CHAPEL,

the place of worship of the General Baptists, erected in 1886, from designs by Mr. J. W. Chapman, architect, London. It stands upon a site of a former Baptist Chapel of very much smaller size. The plan of the Chapel is nearly in the form of a Greek Cross. The style is an adaptation of the 13th Century Gothic, and the materials used are red brick and Ancaster stone. The windows are glazed with Cathedral tinted plate glass. Accomodation is provided for about 600 adults, and the cost was about £2,500. The Chapel is named in honour of Mr. Thomas Cooper, at one time much known as an Atheist Lecturer and Chartist. In later years he

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HIGH BRIDGE AND THE WITHAM, from the West.
(Page 13.)

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was an ardent Baptist, and was a frequent preacher in the old Chapel existing upon the site now occupied by the present building. Mr. Cooper preached the sermons at the opening of this Memorial Chapel, and was then 81 years of age. The present building is the third Baptist Chapel that has occupied the site.

A few steps further bring the visitor to the

HIGH BRIDGE,

crossing the River Witham, one of the most ancient bridges remaining in England. Houses still stand on the west side, the backs of which (accessible by the steps on either side) are well worth notice for their picturesque character. Some moulded timber spurs, and battlemented beams may still be traced among modern alterations. The gloomy dilapidated tenements overhanging the dark arch, and the inky stream below, are in keeping with the name *Murder Hole*, popularly given to the locality—a name telling of dark deeds of blood, and the concealment of the corpses of the victims in the river, belonging rather to the region of romance than to that of solid fact. On the eastern side of the Bridge is a Conduit surmounted by an obelisk which, in 1763, took the place of an ancient Early English wayside Chapel, dedicated to St. Thomas of Canterbury (Becket), which, after having been let as a dwelling-house, and used as a Hall for the Tanners and Butchers of the City, and afterwards as a chandler's shop, was then finally pulled down. The ancient moulded ribs which bear up the arches of the bridge are well seen by descending the steps leading to the Waterside on either side of the Conduit.

This will be the most convenient place to speak of the extensive sheet of water called *Brayford*,—affording a very remarkable view of the Cathedral and Castle,—

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into which the stream of the Witham expands a short distance above the High Bridge. This fine expanse of water has been restricted to its present limits in quite recent times. Before the erection of the present banks on the south-west side, after heavy rains and generally in winter-time it spread over the Holmes and adjoining flats, forming pools or lakelets, known as *Cuckoo Pool*, *Nicol Pool*,* *Creek Pool*, (giving its name to the Church and Prebendal Stall of St. Mary Crakepool), and *Swan Pool*. The last-named was only drained in the early part of the present century. There may be those still living who remember the customary diversion afforded by the Corporation to the Judges at the Summer Assize, of a day's angling from the Corporation Barge in Swan-pool. *Brayford*, which is now the centre of the commercial activity of Lincoln, surrounded with warehouses, immense corn mills, coal yards, &c., and its wharves crowded with barges and lighters, was at that period little more than a marsh, too shallow for navigation. The *Foss Dyke*, the navigable canal dug by the Romans to afford a water communication between the Witham and the Trent, into which it debouches at Torksey, and deepened by Henry I., which enters Brayford at its west end, had fallen into neglect, and was considered of so little value that it was leased by the Corporation to Mr. Ellison in 1740–1 for 999 years, at the small rent of £75 : a property for which the Great Northern Railway Company now pay Mr. Ellison's representatives the yearly sum of between £9,000 and £10,000. The water communication between the Witham and Brayford, which had been deepened 2½ feet, by the Commissioners of Sewers in 1655, had entirely ceased, owing to the filling up of the river bed, the river having sunk into

* This is an interesting relic of the old Norman pronunciation of Lincoln As in the mouth of our neighbours Winchester was smoothed down into ...ster, so Lincoln, with its inconvenient agglomeration of consonants ...e *Nicole*.

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a mere shallow pool, allowing vehicles at certain seasons of the year to pass under the High Bridge, and affording a safe place for the rite of baptism to the congregation of Baptists meeting in St. Benedict's Square, who had a back door to the river. Its banks were shelving and ruinous, without walls or wharves. All vessels with cargoes intended for the country on the other side of Brayford had to unload their goods, which were carried by porters along the shore and re-shipped into another vessel. So powerful was the porterage interest that, hard as we may find it to believe, a free navigation of the river was violently opposed by the Corporation in the middle of the last century as a serious blow to the prosperity of the city, and it required all the energy and decision of Sir Joseph Banks to overcome their scruples. Sir Joseph threatened that, if they refused to deepen the river, a navigable canal in connection with the Horncastle Navigation Act should be carried round the lower part of the city, independent of it altogether. The municipality were then brought to reason, and the necessary works were executed, greatly to the increase of the prosperity of the city, soon after 1792. *Lucy Tower Street*, on the north bank of Brayford, perpetuates a misnomer; the name of *Lucy Tower*, formerly given to the Keep of the Castle, having been improperly transferred by Dr. Stukeley to a small round tower forming the south-west termination of the City wall.

At the south foot of the bridge formerly stood two stone pillars of the Doric order, erected in the Mayoralty of Mr. Alderman Bracebridge, 1725, between which a chain was stretched across the street, dividing the suburb of Wigford from the City proper. A Gothic conduit stood at the south bridge foot. The street between the bridge and the Stonebow formerly bore the name of *Briggate*. On the east side stand the old

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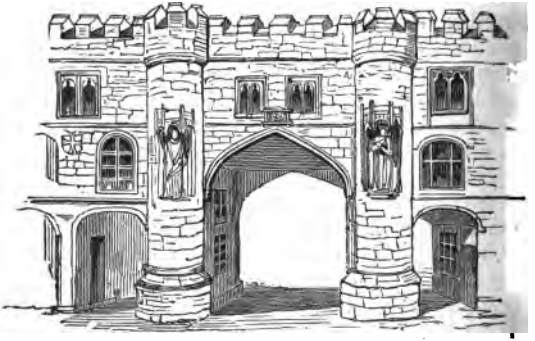
established general and commercial hotels, the *Saracen's Head*, dating at least from the fifteenth century, and the *Spread Eagle*, at which James I. witnessed a fencing match between a servant of the court and a fencer of the city, and other like conflicts, on his visit to Lincoln in March, 1617. He had previously attended a cock-fight at the *George* by the Stonebow, where, by his royal order, four cocks were put into the pit together, "which made His Majesty very merry."

A short distance to the north of the High Bridge the High Street is crossed by the long smoke-blackened front of



THE STONEBOW,

a very fine example of a fifteenth-century gate-house, with a centre and side archways, and an upper story containing a fine room with a roof of carved timber, which serves as the *Guildhall* of the City. On the south front statues of the Virgin Mary and the Archangel Gabriel occupy niches on either side of the gateway: the Virgin is represented treading on the serpent, and the Archangel has a scroll, formerly gilt,

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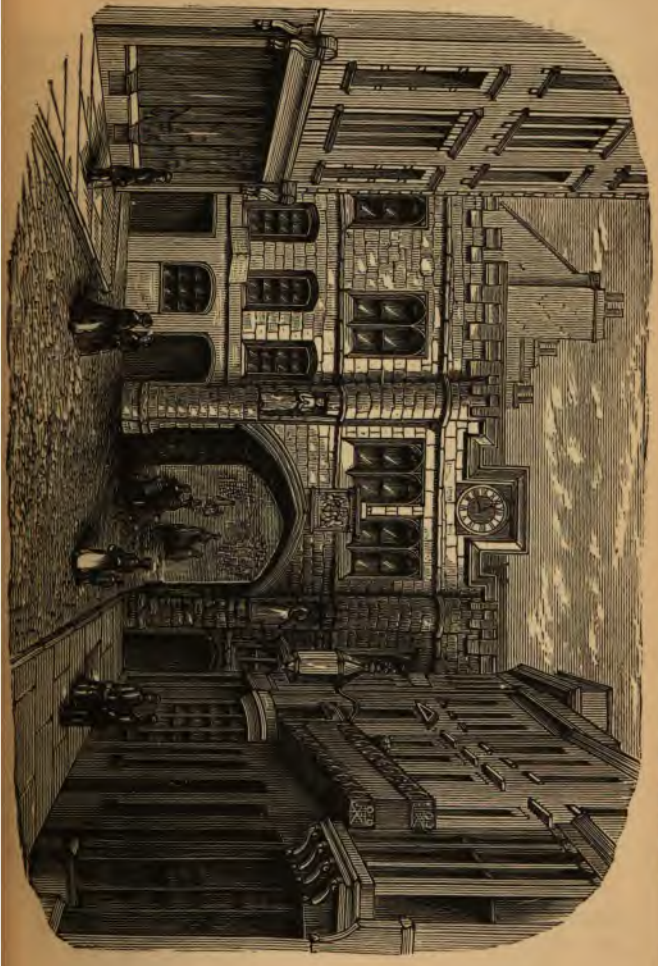

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inscribed with the words of salutation, (*Luke i. 28,*) *Ave Maria, gratia plena, Dominus tecum.* The Royal Arms are over the centre arch, and on the north front are the Red Rose of Lancaster and the fleur-de-lis of Lincoln, both crowned. The Guildhall, which is entered by a door to the east, is decorated with some interesting portraits—Queen Anne, by Sir Godfrey Kneller; George III., when young; Sir Thomas White; Thomas Sutton, founder of the Charter House (born at Knaith, near Gainsborough), &c., together with some flags and banners belonging to regiments connected with the city and county. At a Common Council Meeting held May 31, 1810, it was resolved, by 22 against 14, to take down the Stonebow. This resolution was happily rescinded July 22, 1811, and Lincoln still glories in the possession of the finest city gate-house to be found in England. For some time signs of the unsafe condition of this ancient building were very manifest, and in 1885 and 1886 the meetings of the Town Council were in consequence held in the Sessions House. Very considerable difference of opinion existed as to what should be done to the Stonebow. Many advocated its removal and re-erection as an interesting monument of antiquity in some other and less crowded part of the City. Ultimately however it was decided to let it remain, and to repair and renovate it. This was done under the advice and from the designs of Mr. J. L. Pearson, R.A. These comprised supporting the main building underneath by arches supported by columns, and bracing it from north to south by stout iron rods. On the west side an additional arched footway has been carried through from north to south with the intention of relieving the frequently congested traffic. These works were finished in 1887 at a cost of upwards of £1,000, and thereby Lincoln still retains this most interesting and unique building.

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Up to the opening of the City Prison on the New-road in 1809, the prisoners were confined in a horrible and loathsome den with unglazed windows in the eastern wing of this building, hard by the Corporation kitchens, where, by a strange mockery, the civic feasts were prepared. This prison was personally inspected and indignantly condemned by Howard the Philanthropist. The Stonebow occupies the site of the southern gate of the second Roman City. The line of the Roman wall extending east and west of the archway has been traced to a considerable distance on either side.

To our left extends *Guildhall Street*, at the corner of which formerly stood the once famous *Reindeer Inn*, erected by the Corporation, in 1741, at the cost of more than £2,000, on the site of a large timber building known as the *George*, extending half-way to Brayford. It contained a chamber 63 ft. by 21 ft., in which the Corporation banquets were held. The Mayor's feast was first held here in 1744. The street was widened in 1826, and the Reindeer, then known as the *City Arms*, was pulled down in 1847, and the frontage set further back to the great accommodation of the traffic. Proceeding down this street we pass the *Post Office* on the left; and on the right the new *Congregational Chapel*—erected in 1876,—a building with a front of the Transitional Early character, with a spire—designed by Messrs. Bellamy and Hardy, by the side of which stands the old Chapel, opened in 1841, now converted into School Rooms and a convenient Lecture Hall. A little further stands the *Masonic Hall*, a very handsome building of red brick and stone dressings, in the Venetian Gothic style, from Mr. Watkins' designs, containing a well-proportioned room for public meetings, concerts, etc.; and a little north-west is it the new *Church of St. Martin*. Beyond is the quarter known as *Newland*, a

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HUNGATE

a Street running parallel with High-street on the west side, from a little above St. Peter-at-Arches Church to the old Bull-ring. Though now a thoroughfare of very minor importance, some old records relate that in it were formerly many jewellers' shops, and that in it was done much of the principal trade of the city. Here was formerly the Church of All Saints in Hundegate. The remains of one of its windows may still be seen in an old house in All Saints, or Hungate, passage. It gives the name to a Prebendal Stall in the Minster, now held by the Rev. Thomas S. Nelson, Rector of the adjoining parish of St. Peter-at-Arches.

NEWLAND GATE.

The above is from a drawing in the Bodleian Library, at Oxford. It was a tall gabled Gate-house with well-proportioned pointed archways below, and arched windows of four lights above—apparently of the fourteenth century, with additions made when the City was put in a defensible condition during the struggle between Charles I. and the Parliament. (*Page* 20.)

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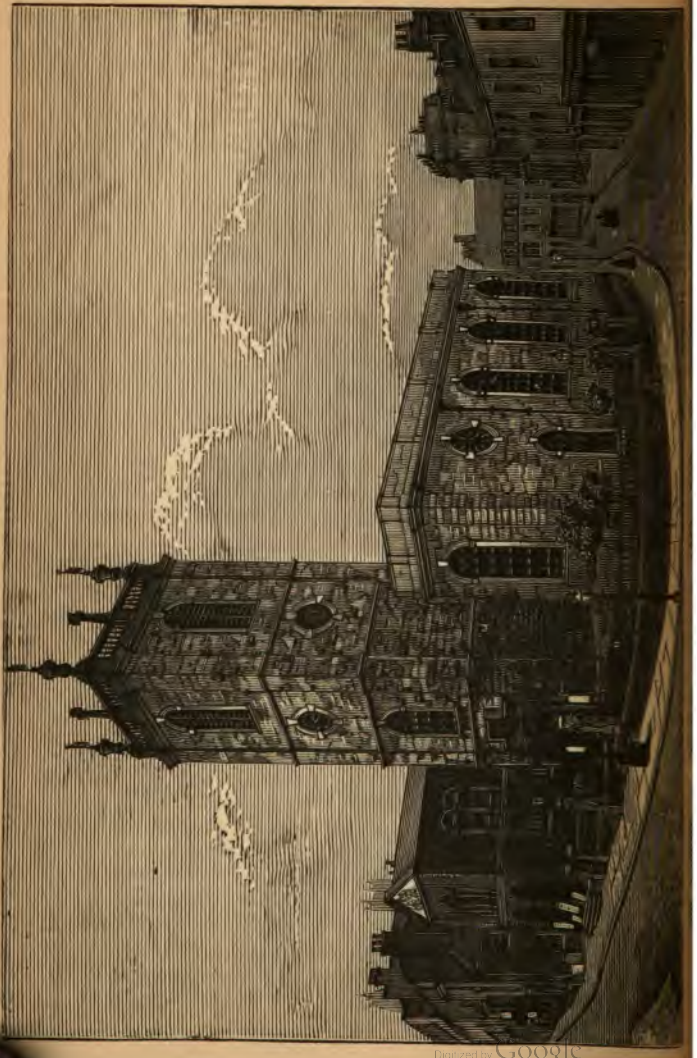

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district recovered, as its name implies, from the swamp in the thirteenth century by embankment. At the foot of Motherby Hill stood *Newland Gate*, a Gothic archway, surmounted by a gabled tower. Continuing westward, along the Saxilby-road, we arrive at the *Racecourse*, on Carholme Common, consisting of nearly 300 acres. Carholme was first used as a Racecourse in 1771. Up to that time the races were run on Lincoln Heath.

Returning to, and passing under the Stonebow, we have on our left a large new white stone building, the Bank of Messrs. Smith, Ellison, & Co., erected in 1885, and immediately before us, to the right, the

CHURCH OF ST. PETER-AT-ARCHES,

or the "Corporation Church," rebuilt in 1724, at a cost of £3,373, of which the Corporation furnished £1,600, from designs by Mr. Abram Hayward, afterwards Surveyor to the Cathedral. It is a spacious stone edifice, in the classical style introduced by Sir Christopher Wren, with a semicircular apse, and a low square tower, containing a fine peal of eight bells, cast by Rudhall, of Gloucester, in 1728. The interior walls of the apse were painted in sacred subjects by Damini, a Venetian, in 1727, at the expense of £105. The whole of the interior has undergone a complete re-arrangement and decoration under the present Rector, the Rev. Canon T. S. Nelson. A great deal of decorative colour has been introduced with excellent effect, and the eastern windows have been filled with rich stained glass. The organ is a fine instrument. In the Tower there is a set of French Carillons.

Opposite St. Peter's Church, at the end of Mint-lane, is the new *Baptist Chapel* of the Particular Baptists, rebuilt in 1871, in the Romanesque style, with

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a tower and low spire, from the designs of Mr. Michae. Drury. At the north corner of Mint-lane is the *Lincoln Stock Library*, containing an excellent collection of well selected books, both old and new, founded in 1814, belonging to a body of Proprietors, and managed by a Committee. The historical, topographical, and archæological department is very rich, especially in local history.

At St. Peter-at-Arches the road divides. The branch to the street, known as *Silver Street*, leads to *Broadgate* and the *New Road*, and forms the carriage-way to the Minster, and the northern part of the City The New-road was opened in 1786, and was then no unjustly considered "one of the greatest, most useful, and most ornamental improvements made for many years past." Foot-passengers will usually take the much steeper, but shorter and more direct line of the High-street.

In Silver-street the visitor will pass on the right the *Central National School*, opened in 1813, a plain red brick building. The story above was put on this building to accommodate the *School of Art*, which, under its late talented and energetic master, Mr. Taylor, gained a very high place among the Schools of Art in the kingdom. The School of Art continued here till its removal to the new premises on Monks-road in 1886. Adjoining is the *Midland Insurance Office*, a handsome Italian building, from designs by Mr. Pearson Bellamy, architect. Round the corner to the right is Bank-street, in which are the *County Court*, and the *Savings' Bank* established in 1816. Proceeding along Silver-street we notice some very well designed red brick buildings, forming a welcome relief to the tasteless monotony of street architecture. One of these, by Messrs. Watkins and Scorer, is occupied by the *General Dispensary*,

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erected in 1879. At the angle of Free School-lane are the *Co-operative Stores*, a lofty and extensive building of red brick and stone. Beyond is the *Free Methodist Chapel*, erected in 1864, on the site of the old *Zion Chapel*, an Italian design, with columns of red Mansfield stone (Messrs. Bellamy and Hardy, architects). On the vacant ground at the corner of Silver-street and Broad-gate stood the *Roman Catholic Chapel*, an humble red brick building, erected in 1799, and demolished in 1885, for the purpose of erecting a larger and more important edifice. Silver-street opens into Broad-gate immediately opposite the *City Sessions House*, a red brick building, built by Hayward, in 1805, in front of which stands a Russian gun. The City Gaol formerly formed part of this building. The Prison was rebuilt in 1844. The Gaol was closed under the new Prisons Act. It has been proposed to pull down the Sessions House, and erect on its site a Town Hall, with municipal offices attached. The *City Police Office* is situate in one portion of the premises.

From this point *Monks' Road* runs east, and a few yards further on we have the new

SCHOOLS OF SCIENCE AND ART,

a handsome and imposing structure in the English Renaissance style of architecture, built of red brick and Ancaster stone, from the designs of Mr. D. Sedger, architect, London. The interior is conveniently arranged for Class-rooms, Laboratory, Lecture Theatre, and other requirements of the Schools. The cost, raised by public subscriptions, was upwards of £6,000, independently of the site which was given by the Corporation, The building was completed and opened in September, 1886.

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A short distance from this we have a new *Baptist Chapel*, an offshoot from the Particular Baptists in Mint-lane. A neat building of red brick with white stone dressings, was completed in 1884, and will seat about 400, Mr. Michael Drury was the architect. Continuing along Monks-road we come to the *Cattle Market*, *Arboretum*, and *Monks' Abbey*. Opposite the Sessions House, at the extremity of the street of the same name, stood *Clasket Gate*, the south-east gate of the lower Roman city, which served as a prison for the unhappy Templars during the process, A.D. 1309, which issued in the ruin of the order. The Chapter House was their place of trial. This gate-house was afterwards used as a magazine of arms. It was a massive embattled building, only broken by slits. The arch was low and nearly semi-circular. In Clasket-gate stands *Wesley Chapel*, with an Ionic front, built in 1837, from Mr. Nicholson's designs. Large Sunday Schools adjoin the chapel to the west. The Day Schools belonging to the same zealous and influential body, holding a high place among the schools for the children of the middle and lower classes in the city, are to be found in Rosemary-lane, on the other side of Broad-gate. A clock tower, 70 feet high, rises over the entrance gateway. They were erected in 1859, at the cost to the Wesleyan body of £3,202, and have been subsequently enlarged.

Passing along we reach the

ARBORETUM,

Where the steeply sloping ground rising from the Monks'-road at the west or Lincoln end, known as the *Monks' Leys*, formerly a Common open to the Freemen of the City, has been transformed into an *Arboretum* or Public Recreation Ground, with terraces, summer-

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houses, and miniature lake, etc., at the expense of the City. Fêtes and galas, with displays of fireworks, and other attractions for the public frequently take place in these gardens during the summer months. The Arboretum was opened in 1872, and has proved a very pleasant and attractive place of resort. It is greatly to be regretted that the plan has been curtailed and the gardens diminished in extent, by the ill advised erection of houses along the northern boundary of the enclosure.

The road running at the bottom of the hill beyond the Arboretum beautifully embowered with fine trees, is known as *Monks' Road.* It derives its designation from a small monastic ruin, originally a cell of St. Mary's Abbey at York, dedicated to St. Mary Magdalene, popularly called

MONKS' ABBEY.

It will repay a visit. The ruin, now degraded to the purposes of a cattle shed, consists of a long low structure, the walls of which are Norman or Transitional, with Perpendicular windows. The domestic buildings were to the west, and the Chapel to the east. To the east of the ruin the visitor will mark the site of the mill-dam of the Monks' little cornmill, shaded with fine sycamores. Below the ruin, on the other side of the

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Market Rasen Railway, is a once famous chalybeate spring, approached by steps, "the beneficial properties of which are conscientiously recommended by Dr. Granville as equally important with those of Tunbridge Wells, and in some respects preferable." At present it is almost entirely neglected, and its curative virtue unheeded.

On the brow of the hill above the Arboretum, a road lined with modern villas, called *Lindum Terrace*, affords a very agreeable promenade, commanding a magnificent view of the City, the valley of the Witham, Canwick, the seat of the Sibthorps, on the opposite hill, and the great plain of Nottinghamshire. Belvoir Castle may, it is said, be seen on a clear day. At the western end of the Terrace is the *Grammar School* of red brick and white stone, built in 1885. The School has recently been in the hands of the Charity Commissioners by whom and the Dean and Chapter the funds of the School have been largely augmented.

Behind Lindum Terrace stands one of the objects most deserving a visitor's attention in Lincoln.

St. ANNE'S BEDE HOUSES.

These form a picturesque group of alms houses for women, designed by the elder Pugin, and erected and endowed at the sole cost of the late Rev. Richard Waldo Sibthorp, as a memorial to his mother. Each house consists of a sitting and bed room, with scullery and backyard. The inmates, who are chosen from Lincoln and some adjacent Parishes, receive a liberal weekly allowance, and the greatest attention is paid to their comfort. There is a cloister for exercise in wet weather. The well-house is an isolated pyramidal building, embowered in roses. The Chapel is a building of much character, erected from Mr. Butterfield's

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designs in 1853. The long roof is agreeably broken by a bell-turret with a slender spire. The effect of the interior is very pleasing. All the windows are filled with rich painted glass, the walls and roof are stencilled in colour, and the fittings are good and appropriate. Brass tablets on the walls record the names and deaths of various members of the Sibthorp family, who are also commemorated in the windows.

NEW COUNTY HOSPITAL.

A short distance to the east of St. Anne's Bede Houses stands the *New County Hospital*, an extensive pile of red brick buildings, erected at the cost of more than £30,000, from the designs of Mr. Alexander Graham. The first stone was laid July 27, 1876, by Earl Brownlow, Lord Lieutenant of the County, and it was opened for the reception of patients October 1, 1878, on which day the Chapel was consecrated by the Bishop of Lincoln. This new Hospital, which is planned on the most approved system, consists of a lofty central block containing rooms for the House Surgeon, Matron, and Nurses; the domestic offices, and a children's ward in the upper story: and two long wings containing the wards for male and female patients, which are connected with the main building by corridors, open above. The Chapel stands in the rear. The west window contains the arms of Dr. Trollope, Bishop Suffragan of Nottingham, to whose exertions the erection of the Chapel is chiefly due. An isolated building at the back of the Hospital, for the reception of infectious disorders which may break out in the Hospital, was erected in 1885, mainly from a bequest made for the purpose by the late Miss Caroline Hutton, of Lincoln.

From this point looking to the north-east will be seen a large brick building which is the *Prison*,

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completed in 1871, as the Prison for the Parts of Lindsey.

Returning to Broad-gate, and proceeding a little southward, we have to our right the

CHURCH OF St. SWITHIN,

occupying the former Sheep-square, a very handsome well-proportioned building, in the Decorated style, erected from the designs of Mr. Fowler, of Louth. The nave was for some time the only part built. The chancel has been recently added, the cost being chiefly defrayed by the large manufacturing firm of Messrs. Clayton and Shuttleworth, whose works lie in the parish. The gable of the south porch is decorated with an *alto relievo*, the gift of the architect, representing scenes from the history of the sainted Bishop of Winchester, to whom the Church is dedicated; his dedication as child to the clerical office by his mother; his ordination; and his burial. The Church was completed in March, 1887, by the erection of the tower and spire built at the sole cost of Mr. Alfred Shuttleworth, as a memorial of his late father, Mr. Joseph Shuttleworth. They are of beautiful proportions, and the tall elegant spire can be seen from nearly all parts of the City. The height of the tower is 91 feet, and of the spire 108 feet; together 199 feet from the ground to the fane of the spire. St. Swithin's was originally one of the largest and finest churches in the City of Lincoln. It suffered from a conflagration in 1644, after the City had been taken by the Earl of Manchester. A large quantity of gunpowder belonging to the Parliamentary force, which had been put out to dry on the Cornhill, accidently kindled, and caused an explosion. Some live embers were blown on to the roof of the Church, which took fire, and was nearly destroyed. It lay in ruins till 1718, when part of the south aisle

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was repaired for divine service. The whole was removed in 1801, when the former mean Church—a mere room with a recess at the east end for the altar—was erected. The old tower contained four tuneful bells, sold to the parishioners of Washingborough, in the tower of which Church they still hang.

Continuing down Broad-gate, the visitor again reaches the river Witham, which is here crossed by a bridge, anciently known as *Thorn Bridge*. The City wall came down to the river at this point, and was strengthened by a Tower known as *Thorn-gate*. Near this stood the demolished prebendal Church of St. Denys, Thorngate. From this point he can make his way along the *Waterside* into the High-street.

Returning to the High-street—this portion of which was anciently called Micklegate,—which here begins to climb the hill with continually increasing steepness, we notice by the side of St. Peter's Church to the north,

THE BUTTER MARKET,

erected in 1736, in the Cemetery of the Church of St. Peter-at-Pleas, by the Peltry or Skin Market, at the cost of the Corporation, who devoted to this object the cost of the civic banquet for ten years. Friday is the market day, when the market is crowded with buyers and sellers of butter, eggs, poultry, etc. A large room, erected over the Butter Market, in 1757, served for many years as the *City Assembly Room*, and is now the *Mechanics' Institution*, with a library and reading-rooms, and a small collection of Roman remains, geological specimens, and other objects of interest. Opening from the Butter Market, at the west end of Clasket-gate, here called *Butchery Street*, are the Butchery Shambles, erected by the Corporation in 1774, on removal of the Meat Market from the High-street.

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Near the top of the High-street, up an entry called King's Arms Yard passing under what was formerly one of the principal inns of the City, is the *Theatre*, built in 1806, on part of the consecrated ground of the demolished Church of St. Lawrence, which after the union of the parish with St. Martin's in 1552, was used as a Pest House. The tower was still standing in 1718. In old times the Cock Pit stood to the south of the Theatre, also on consecrated ground.

The High-street, which here becomes much narrower, contains several ancient houses, but new fronts and other alterations have sadly injured their antique character, and their number is yearly diminishing.

At the top of the High-street, to the left, stands the isolated

TOWER OF ST. MARTIN'S CHURCH,

which was saved from demolition, when the Church was pulled down in 1876, by the judicious exertions of P. P. Dickinson, Esq., then Mayor. This was one of the earliest Christian Churches founded in Lincoln, standing in the centre of the lower Roman city, as St. Paul's did in the centre of the upper city. Having been "terribly battered by the Saints" in 1643, it lay unroofed and in ruins till the early part of the last century, when the shattered walls were repaired and re-roofed "by the resolution of an honest gardener who happened to be appointed churchwarden." The tower was rebuilt in 1740. The Church contained some good Early English arches, transferred to the new Church of St. Andrew's to which the materials were presented by the liberality of the then Bishop (Dr. C. Wordsworth) of Lincoln, by whom they had been purchased to save them from common uses. The fine alabaster monument, with recumbent effigies of Sir Thomas and Lady

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Grantham, 1618, whose mansion stood in and gave its name to Grantham-street, has been placed in the basement of the old Tower.

The old Church of St. Martin's having become quite insufficient for the wants of the rapidly increasing population, a new Church was erected in 1873, some distance to the west in a more central situation. The visitor may reach this Church by proceeding along St. Martin's-lane, and passing Beaumont-fee, so called from the family of Beaumont, on which, with other fiefs, it was conferred on the extinction of the family of Gaunt, on whose ancestor, Gilbert de Gaunt, it had been bestowed by William the Conqueror, having previously been part of the Soke of Ulf, and of the Saxon Lawmen. The new

CHURCH OF ST. MARTIN

is a spacious and well-proportioned edifice, in the Early English style, consisting of a lofty clerestoried nave and aisles, an apsidal chancel, and a tower at the east end of the south aisle. The architect was Mr. Beckett, of Nottingham. Nearly all the windows are filled with stained glass designed and executed by Messrs. Ward and Hughes.

The head of the High-street bore in the middle ages, the name of the *Dernestall*, absurdly altered into *St. Dunstan's Lock*. This was the quarter where, according to the Early Norman French ballad on "St. Hugh of Lincoln," the little Christian boy who was said to have been crucified by the Jews was born. Sir Charles Anderson thinks that the term "Dernestall Lock" may refer to a barrier placed across the entrance of the Strait and secured at night, to shut in the Jews' quarter, as formerly in the "Ghetto of Rome." Here the street suddenly narrows into a contracted passage, appropriately known as *The Strait*, leading to the no less suitably designated *Steep-hill*, formerly known as

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Bowyers or Bower Hill, which climbs by an ascent of almost perilous rapidity to the Minster precincts. The visitor has scarcely emerged from The Strait, at the former Bullring, and gazed up with admiration at the towers and gables of the Minster soaring far above him, when he sees on his left hand

THE JEW'S HOUSE,

one of the earliest and most interesting examples of domestic architecture in England. Up to the thirteenth century the generality of the houses in English towns were little better than low mean hovels, with walls of timber and plaster or mud, and roofed with thatch or reeds. A stone house was a rarity, and was the mark of superior wealth and station. The Jews, not only from their opulence, but also for security as the bankers of the middle ages, were often the possessors of stone houses, which have remained as examples of the homes of our forefathers, when the more fragile tenements that surrounded them have been swept away. The Jew's House of Lincoln is one of the most celebrated and best known of the domestic remains of the early part of the twelfth century. It is small, and seems to have consisted of two rooms only, one on the ground floor, and one above. The chief room was, as usual, upstairs, and had the luxury of a fire-place and chimney, supported on the archway of the door below; that below seems to have had no fire-place. The front towards the street is tolerably perfect. The entrance doorway has a richly carved and moulded arch. The windows above are good Norman, of two lights with a shaft between under rich mouldings. In the reign of Edward I., this house was inhabited by a rich Jewess, named Belaset of Wallingford. She was hanged A.D. 1290 on the charge of clipping the king's coin. In that year all the Jews were expelled the kingdom. Any

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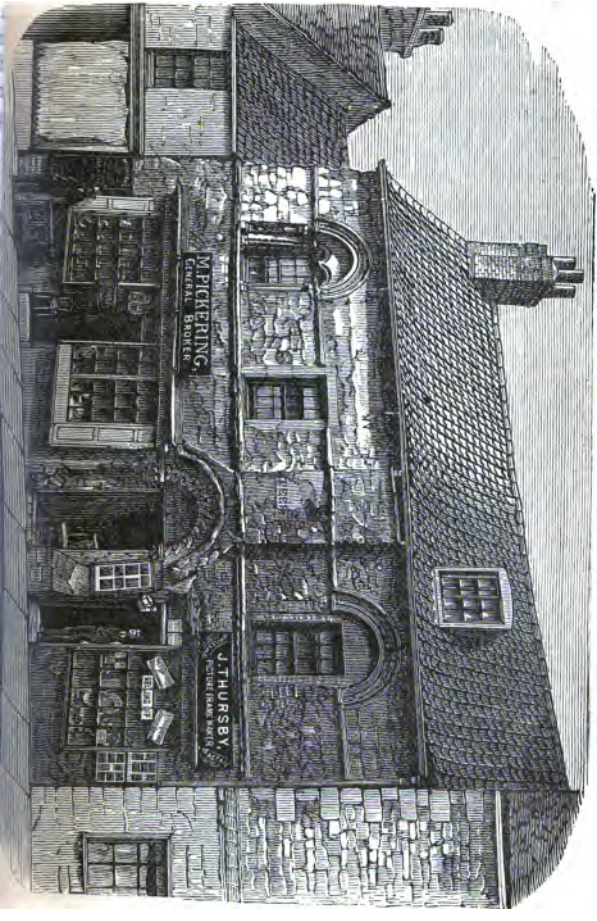

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Jew seen in England after All Saints' Day, 1290, was sentenced to be hanged. Their property was confiscated by the Crown, and was granted on easy terms to their fellow citizens. The house now before us was granted to Walter of Foletby, from whose brother it passed to William of Thornton, Prebendary of Stow Longa, who bequeathed it to the Dean and Chapter for the support of a chaplain to say mass for his soul.

This rapid ascent was at one time the chief seat of trade in Lincoln, which gave rise to the remark that "not only had Lincoln the steepest street of any town in England, but that the best trade was on the very steepest part." The Corn Market and Poultry Market were on the hill near the Jew's House. A street at the back is still known as the "the Drapery."

At the summit of the steep pitch above the Jew's House a terrace-like erection, crossing the street, is known as the *Mayor's Chair*. A long bench was erected here, in 1732, by a compassionate Mayor of Lincoln, to afford the aged and weary a brief rest during the steep ascent.

Near the top of the hill, on the left, is the old County Hospital, an extensive red brick building, facing the south, erected in 1769, and greatly enlarged and improved in 1860—61. A new Hospital having been erected in a healthier position, on a greatly improved plan, the old Hospital was vacated in October, 1878, and was subsequently purchased through the munificence of Bishop Wordsworth for the purposes of the *Scholæ Cancellarii*, or Chancellor's Theological School, and presented to the Diocese, and is called

THE BISHOP'S HOSTEL.

It was opened for the reception of Students on October 1, 1880. The average number of Students is about 40. Previously to the conversion of this building to its

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present purpose. Bishop Wordsworth had purchased the house at the western extremity of Lindum Terrace known as Lindum Holme, and opened it February 11, 1878, as the Bishop's Hostel for the Theological Students attending the Scholæ Cancellarii.

The corner house of Christ's Hospital Terrace, on the right, opposite the Hospital, was the residence of "Aaron the Jew," who, in the reign of Henry II., was one of the chief money-lenders in the kingdom. On his death his property was seized by the king, and the greater part of his treasure was lost at sea on the voyage between Shoreham and Dieppe, two years before Henry's death, 1187 A.D. This house deserves notice as an example of Norman domestic architecture. A beautiful Norman window, discovered in 1878, in the front, has been restored; and an ornamental string course may be traced at intervals on its two sides. The same arrangement as at the Jew's House of the doorway arch carrying the fire-place and chimney is found here. The date is over the doorway. Further to the right the visitor will notice

ST. MICHAEL'S CHURCH,

known as St. Michael's-on-the-Mount, a pleasing Early English building, with a small spirelet over the chancel arch, erected from Mr. Teulon's designs in 1857, in place of a very plain diminutive edifice which rose from the ruins of the ancient Church in 1740. Its exposed situation on the very brow of the hill, had made the Church a good object to the Parliamentary artillerymen, by whose cannon it was battered down in 1643. Opposite St. Michael's Church is *Christ's Hospital* or the *Blue Coat School*, founded by Dr. Smith, of Welton, in 1602, for the maintenance and education of 12 boys; and later, from subsequent benefactions, and the improvement of the property, support-

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REMAINS OF SOUTH ROMAN GATE,
Near to the Leopard Tavern, in 1788. (*Page* 41.)

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ing 100. The Charity Commissioners have entirely abolished this School, diverting the funds partly to the founding of Exhibitions and Scholarships to the Middle School. The present buildings were erected from Lumby's designs, towards the close of the last century. Beyond St. Michael's Church is the back entrance of the *Old Palace*, of which more hereafter.

Returning to the Steep-hill and continuing the ascent, some large blackened stones in the houses on either side of the way, close to the Leopard Tavern, mark the site of the *South Gate* of the upper Roman City of *Lindum*, beyond which a few more steps bring us to level ground in the little square known as the *Castle Hill*, in which a bull used formerly to be baited on the 5th of November. At the corner of the Bail is a picturesque example of a gabled half-timbered house of the fifteenth century. Further to the left are the *Judges' Lodgings*, a plain mansion of white brick, erected in 1810, more to be commended for the excellence of its internal arrangement than for external beauty. At the west end of the Castle-hill stands the venerable gateway of

THE CASTLE,

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admission to which, the beautifully kept grounds, and the Assize Courts within, can be had upon payment of two-pence for each visitor. This Castle was one of eight fortresses erected by William the Conqueror in different parts of England, to confirm his sway over his newly-acquired dominions. One quarter of the old City, comprising 166 mansions, was pulled down to make room for the new fortress.

Lincoln Castle long remained part of the Crown demesne, but was administered by Constables, the office being hereditary in the descendants of Lucia, daughter of Aelgar, Earl of Mercia, son of Earl Leofric. It was eventually carried by marriage to John of Gaunt, fourth son of Edward III., regarded, in right of his wife, as Duke of Lancaster, and this, with the fee simple of the Castle, became attached to the Duchy of Lancaster, and was absorbed in the Crown, and so continued till 1832, when it was purchased by the Magistrates as a Gaol for the County of Lincoln. Under the Prisons Act it ceased to be a Prison in 1878.

Lincoln Castle was ths scene of several of the more stirring events in the early and turbulent times of English History. During the contest for the throne between the Empress Maud and Stephen, the former, in 1140, made herself mistress of the City and Castle, which she fortified and stored with provisions and ammunition, in expectation of having to stand a siege. She was not disappointed. The Castle was taken by assault by Stephen, but the Empress managed to escape by stealth. Soon after this, the Castle fell again into the hands of the friends of the Empress, having been surprised by Ralph, Earl of Chester. The citizens of Lincoln, who had espoused Stephen's cause immediately apprised him of the event, and the King without delay hastened to Lincoln, and invested the Castle on Christmas-day; but early in the spring of the

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following year the Empress' forces, under Robert, Earl of Gloucester, having marched to the relief of the fortress, a battle took place on the slope of the hill to the west of the Castle, in which Stephen was defeated and taken prisoner. On his release he again obtained possession of Lincoln Castle by treaty, and kept his Christmas here with great pomp in 1144. In the struggle between King John and the Barons, Lincoln was taken by assault by Gilbert of Gaunt in 1216 and held for the Dauphin, the Castle still remaining in the hands of the King's party. After John's death, Oct. 9th the same year, the citizens of Lincoln maintained the claim of his son, Henry III., against Prince Louis and his adherent Barons, by whom the City and Castle were besieged. The final struggle took place May 19, 1217, when by the aid of Fulk of Breautè, the foreign besieging party were driven back with great loss and expelled the City, which was given up to plunder; such an abundance of booty being taken, that the battle was known by the name of "Lincoln Fair." There seems to have been no further siege of Lincoln Castle for four centuries. During the civil wars between Charles I. and the Parliamentary forces, the Earl of Manchester having made himself master of the lower town May 3, 1644, two days later commenced the attack on the Castle and Close. The Castle was bravely defended by Sir Francis Fane, but was taken after the slaughter of fifty of its garrison, the Governor, many officers, and 700 soldiers being taken prisoners.

The Castle walls enclose an irregular area of 6½ acres, planted with trees and shrubs, and laid out as a garden, of much beauty.

The embattled walls of the Castle, which average about 20 feet in height, rise on the summit of a lofty mound defended by a broad and deep ditch except on the south, where they were sufficiently protected by the

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fall of the ground. The *Keep*, formerly known as "Lucy Tower," from the daughter of Earl Aelgar, who was by her first marriage mother of William de Romara, Earl of Lincoln, stands separately upon a lofty artifical mound, partly within and partly without the southern wall. The visitor who can spare the time is recommended to walk round outside, by Drury-lane, Union-road, and West-gate, for the sake of the fine views of the Castle and the Towers of the Cathedral he will obtain. By the side of Mr. Martin's house an archway preserves some fine architectural fragments from St. Catherine's Priory.

The *Eastern Gate*, which is that seen from the Castle-hill, is now the only entrance. It is of two dates. The lower part is of original Norman work, with a semicircular arch: above this is a pointed arch, and the remains of a tower with two semicircular turrets, at the corners, of the fourteenth century. The upper portion has been destroyed, and only some ruinous fragments of the original termination remain. Within this gate to the right is an oriel window of the richest workmanship, brought from John of Gaunt's Palace below hill, at the cost of Lord Brownlow, in 1849, and placed here to secure the preservation of so beautiful an architectural relic.

The *Western Gate* or *Sally Port*, behind the Assize Courts, is walled up. It exhibits a Norman arch, with a square tower above. A very pleasing view of this postern is obtained from the road running behind the Castle.

In the western part of the Castle grounds stand the Assize Courts, a turreted building erected in modern Gothic in 1826, by Sir Robert Smirke, at the cost of £40,000. The *Grand Jury Room*, containing portraits of Lincolnshire magnates, is over the entrance; to the right of which is the Crown Court, and to the left the

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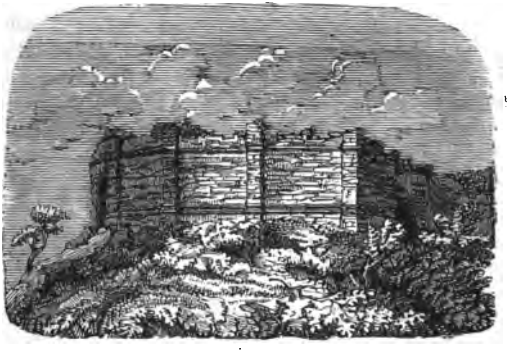
Criminal Court. The solid red brick building, on the southern side of the area, built in 1787, was used as a County Gaol till discontinued under the New Prisons Act in 1878.

The *Keep*, surmounting a lofty mound ascended by a steep staircase where caution is desirable, is reduced to a mere polygonal shell. It is of the time of King Stephen. The entrance gate has a recessed porch with a semicircular arch. The grassy area within serves as the last resting-place for the bodies of those who have been executed, and others who have died within the walls of the prison. The lofty turreted building at



the south-east corner of the grounds is a modern erection on an ancient foundation, partly Norman, partly Edwardian. The view from the *Observatory* at the summit is fine, and well repays the difficulty of the awkward ascent, The round tower at the north-east angle is known as *Cobb Hall*. It belongs to the same date as the front of the entrance gate, early in the fourteenth century. It contains two stories, lighted with loops, and groined with pointed arches. Both chambers evidently

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served for the purpose of dungeons: heavy iron rings may be observed, to which the prisoners were chained, and the walls bear rude carvings of a stag hunt, crosses, and other figures executed by the captives during their weary hours of durance. On the the leaden platform of this tower the gallows was erected for the execution of criminals until the passing of the Act for private executions. The first execution here was on March 15, 1817, and the last on March 26, 1877.

Behind the Castle, west, on the brow of the hill, is the *Lunatic Asylum*, a classical building with an Ionic portico, erected by private subscription at the cost of £15,000 and opened in 1820. This institution owed its foundation mainly to the exertions of Paul Parnell, Esq., and was one of the first in England in which—under the enlightened direction of the late Dr. Charlesworth whose statue, erected 1854, adorns the grounds of the Asylum—the system of moral instead of physical restraint was adopted in the treatment of the mentally afflicted.

Further to the west, in a commanding situation on the brow of the hill above the West Common and Race Course stands the *Penitent Females' Home*, an excellent institution, established by public subscription for the recovery of the fallen, of which the first stone was laid by Lady Yarborough in 1850.

The steep descent, for foot passengers, of *Motherby Hill*, just below the Asylum, marks the western boundary of the second Roman City. Till recently masses of the Roman Wall were visible on the left of the pathway. This leads to the *Park*—properly Besom, or Beising Park—where the foot-pavement is on the site of the Roman agger, the houses on the western side standing on the slope of the foss below. At the junction of the west with the south wall, where

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a flight of steps descends to Newland, stood *Newland-gate,* of which we have spoken.

Returning to the Castle Hill we have before us

THE EXCHEQUER GATE,

the chief entrance to the Close or Minster Yard from the west. It is a noble specimen of a three-storied Gate-house of the time of Edward II., with smaller arches for foot passengers flanking the wider one for horses and carriages. All three are groined in brick-work, with stone ribs. Within may be noticed the recesses for shops, now walled up. The inner part towards the Cathedral is relieved by projecting turrets containing staircases. As its name implies, the Exchequer-gate contained the offices of those who kept the Chapter accounts and received and made the official payments. After having been disgraced by being used as an Ale-house, under the sign of the "Great Tom," it has been now for many years the depository and registry of wills. This western entrance to the Cathedral Close was formerly defended by a second Gate House abutting on the main street of the Bail, probably coeval with the first fortification of the precinct, A.D. 1319. This picturesque Gate, of which a drawing exists by Turner, was taken down at the beginning of the present century. A kind of wooden cloister sheltering a row of shops, demolished in 1816, ran from one Gate to the other. Just outside the Gate to the left stands

ST. MARY MAGDALENE'S,

or the *'Chequer Church,* a small building, till recently quite destitute of ecclesiastical character, but under restoration by Mr Bodley has assumed a much different aspect. The interior has also been greatly altered and decorated at considerable expense under the direction of

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the present Rector, the Rev. G. T. Harvey. The original Church was destroyed by Bishop Remigius to make room for the Minster, the parishioners having the right granted them of meeting for worship within its walls. This proving inconvenient, a new Church was erected for them in 1317, which was ruined in the siege of 1643, and re-built in 1695.

The Exchequer-gate affords entrance to the

CATHEDRAL CLOSE,

more commonly known as the *Minster-yard*. In the year 1884 great improvements were made in the approaches and premises adjacent to the Cathedral. The road-way was lowered upwards of two feet at the west end and along the south front where it was also widened several feet by setting back the Sub-deanery wall, and removing some insignificant and unsightly buildings. The inappropriate wall and railing enclosing the west end were also removed. The gates then removed now form the entrance gates to the Sub-deanery. The Minster-yard is an irregular piece of ground, originally surrounded by a wall, erected by the license of Edward I. on his visit to Lincoln in 1284, and fortified with battlements and towers (several of which remain along the eastern side), by the license of Edward II., in 1319. All the gates by which the Close was defended have fallen before the the march of modern improvement except the *Exchequer-gate*, and *Potter-gate* at the south-east corner. The gates by which the Close was defended were of unusual strength, bearing witness to the insecurity of life and property in those days of military license. Each of the five entrances was protected by two massive stone gate-houses, with the exception of Potter-gate, where the steepness of the hill rendered more than one needless. The gates were

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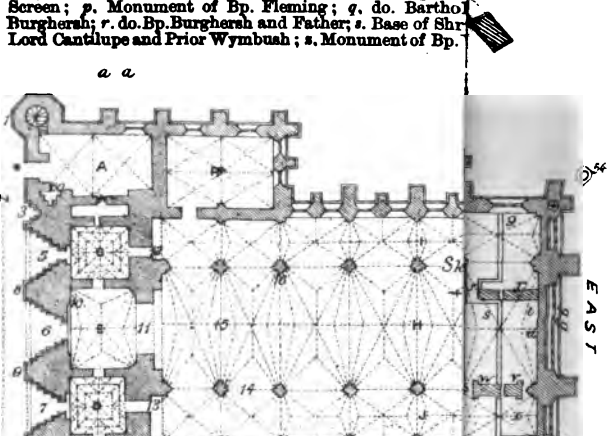
REFERENCES TO PLAN

A—North-West Chapel.
B—South-West Chapel, St. Hugh's or Ringers' Chapel
C—St. Mary's Tower. D—St. Hugh's Tower
E—The one remaining Norman bay.
F—Morning Chapel. G—Consistory Court.
H—Nave. I—North Aisle of Nave. J—South Aisle of
K—Galilee Porch. L—Former Churchyard. M—Dean
N. O—North and South Transept.
P—Broad Tower.
Q—Choir R. S—North and South Aisles of Choir.
T. U—Lesser Transept.
V—Presbytery, or Angel Choir.
W—Cloisters. X—Library. Y—Chapter House.
Z. Z—Limits of Norman West Front.

a. Choir Screen or Rood-Loft; *b. c*. Stalls; *d*. Litany Desk
Throne; *f. g*. Easter Sepulchre; *h. i*. Monuments of Katl
ford, and Duchess of Westmoreland; *k*. Altar; *l*. Reput
Hugh's Grave; *m. n*. Tombs of Bp. Gardiner and Bp. Fu
Screen; *p*. Monument of Bp. Fleming; *q*. do. Bartho
Burgherah; *r*. do. Bp. Burgherah and Father; *s*. Base of Shr
Lord Cantilupe and Prior Wymbush; *s*. Monument of Bp.



1, 2, N.W. and S.W. Stair turrets; 3, 4, Recesses of Remi
Front; 5, 6, 7, Bp. Alexander's West Doorways; 14 Font; 17
of Bp. Dalderby's Shrine; 18, Entrance from Galilee Porch
21, 22, Chapels; 23, 24, Ornamented Doorways to Choir Ai
25, 26, 27, Chapels; 28, Dean's Door; 29, Shrine of little St. H
30, Choristers' Vestry; 31, 32, Vestry and Ante-Vestry; 34
Peter's Chapel; 35, St. Paul's Chapel; 36, Chapel; 37, St
Chapel; 38, Foundations of extension of do.; 40, Entrance
42, 43, Workshops, anciently the "Common Chamber"; 44
Chapter House; 45, Stairs to Library; 46, Doorway to De
Roman Tessellated Pavement; 48, Dean's Chapel, formerly
49, North-East Door; 50, Bp. Fleming's Chantry
52, South-East Door; 53, Bp. Longland's Chantr

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as follows :—(1), two at the Exchequer ; (2), two across the west end of East-gate, between the White Hart and the Angel ; (3), two across the middle of East-gate, near the Deanery, the entrance to the East-bight being between the two gate-houses ; (4), two on the site of the modern Priory-gate ; (5), Potter-gate. To these we may add (6), the Postern at the head of the "Grecian Steps."

THE CATHEDRAL

is the chief object of interest to every visitor to Lincoln, and will amply repay any amount of time and attention that may be devoted to it. It is conspicuous among the Cathedrals in England for its magnitude, the gracefulness of its outline, the harmonious variety of its architecture, and the prodigal magnificence of its ornamentation. If York claims to be the king of English Cathedrals, Lincoln may worthily rank as their queen ; and it is a question which will never be settled, which of the two is the most deserving of admiration. It is wiser to allow them to occupy their thrones side by side without rivalry. Each may lay claim to perfection of beauty of its own kind.

The ground plan of Lincoln Cathedral exhibits a double cross, with an additional arm at the west end. Cloisters and a Chapter House stand to the north-east. The building is crowned with three towers, all originally surmounted by spires of timber, covered with lead.

The dimensions of the Cathedral are very variously stated. According to most recent measurements, the internal length is 480 feet 7 inches, its width 80 feet, and the length of the transept 220 feet. Its area comprises 57,200 square feet. The height of the vaulted roof of the Nave is 82 feet, that of the Central or Rood Tower 262 feet, and that of the two Western Towers about 200 feet.

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The architectural history of Lincoln Cathedral may be soon dispatched. The whole was erected from the ground by Bishop Remigius on the transference of the See from the village of Dorchester, near Oxford, in 1073. After a fire in 1141, Bishop Alexander replaced the wooden roof of the Nave with a stone vault, erected the three west doors, and raised the Western Towers as high as the base of the belfry story. Bishop Hugh of Grenoble, on his consecration in 1186, found the Cathedral rent from base to summit by an earthquake. He at once commenced to re-build it in the new Early English style, of which it is the earliest dated example; and before his death in 1200, he had completed the Choir, the Eastern Transept, and part of the east side of the Great Transept. The Transept was completed, and the Nave and the Chapter House erected, during the episcopate of his successors, William of Blois, 1203—1206, and Hugh of Wells, 1209—1235. Bishop Grosteste, 1235—1253, is believed to have completed the West Front, and rebuilt the great Central Tower, to the base of the belfry story. The Presbytery, or Angel Choir, was commenced soon after 1256, and was ready for the translation of the body of St. Hugh, in 1280. The cloisters were the work of Bishop Sutton, 1280—1300. The upper story of the Central Tower, of Bishop Dalderby, c. 1306. The south gable of the great Transept, with its rose window, are assigned to Bishop Burghersh, 1320—1340. The upper stories of the western Tower are late Decorated, of about 1380. The three monumental Chapels, attached to the Angel Choir, were erected respectively by Bishop Fleming, 1431; Bishop Russell, 1494; and Bishop Longland, 1547. The great west windows were the work of Treasurer Welbourne, c. 1370.

From these details it will appear that Lincoln Minster exhibits examples of each of the leading styles of

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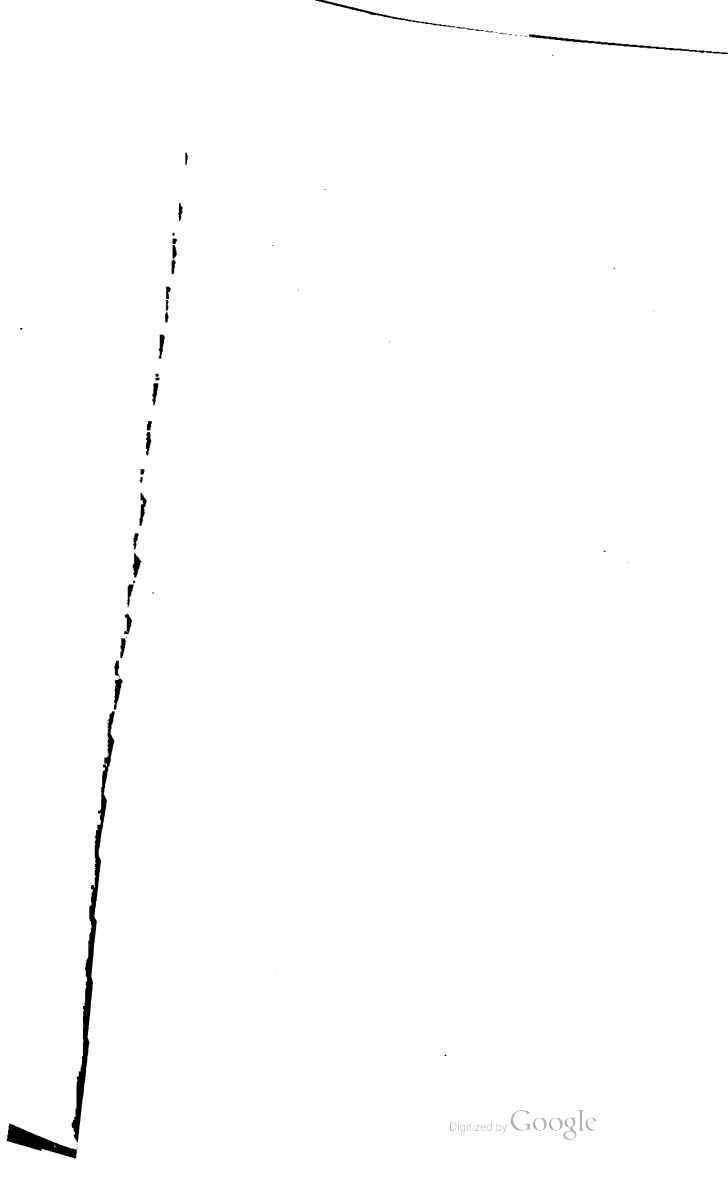
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LINCOLN CATHEDRAL—West Front and Exchequer-gate, from the Castle Hill. *Page (51.)*

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mediæval architecture. But as a building it belongs almost entirely to that known as First-pointed, or Early English, which, commencing in the Choir, was carried on through the Transepts, Chapter House, and Nave, and resumed in the Angel Choir. Norman is seen only in the lower part of the West Front, and the first bay of the Nave; Transition in the western doors and towers. Decorated is found in the Cloisters, the central Tower, the south gable of the Transept, as well as in the Organ Screen, and minor external and internal portions, and of a very late character in the upper stories of the west Towers. The only examples of Perpendicular are the Monumental Chapels appended to the Choir.

THE WEST FRONT

rears its magnificently ornamented façade before us on passing through the Exchequer-gate, and commands the admiration of every visitor. It is mainly an Early English work of the middle of the thirteenth century; but it contains portions of all the other styles. The plain, unadorned wall of wide-jointed masonry, and the semicircular arches which occupy the centre of the façade, are the only remaining fragments of the original Cathedral of Remigius in the eleventh century. The three richly ornamented round-headed doorways below, and the lower stories of the Towers, which have been attributed, without documentary evidence, to Bishop Alexander, are in the Transition style. The parapet that crowns the front is Decorated, and the upper portions of the towers are very Early Perpendicular.

The central portion of the front, massive as a castle, and plain even to baldness (from which we may gather the general character of Remigius' Cathedral), is divided by five arches, diminishing in height from the centre.

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The three centre arches are very deeply recessed, forming porches, the whole height of the front, in which we see the prototype of the exquisite triple porch of Peterborough. The centre recess has had its semicircular arch removed, probably by Grostete in the middle of the thirteenth century, and replaced by a pointed arch of exquisite proportions and ornamented with very rich carving. The other two recesses retain their rude unmoulded semicircular arches. The remaining two recesses are simply apsidal niches, deserving attention as unique examples of such a design in Norman work. The three central recesses contain windows and doors. The central window was an Early English one of exquisite workmanship, of which the side shafts and arch still remain: this was replaced, together with the windows of the aisles, by very Early Perpendicular tracery, c. 1370. Above the centre window is an Early English cinquefoiled circle of most delicate workmanship. The three doors below deserve careful attention as rich examples of very late Norman or Transition work, c. 1168. The magnificent central door of five elaborately-carved orders is surmounted by a row of niches, containing eleven seated statues of Kings from William the Conqueror to Edward III., the work of Treasurer Welbourne, c. 1370.

One of the most curious features of this very remarkable front is the band of rude *Bas reliefs*, blackened by the smoke of ages, representing scriptural subjects, which extend in a fragmentary band along the façade. The date of these is uncertain, but they are probably anterior to the time of Remigius, and were inserted by him in his new Cathedral as sacred relics of an earlier age. The subjects represented are in some instances doubtful: as identified by Bishop Trollope, they are as follows:—Beginning at the left hand (over the smaller northern recess), we have (1) the torments of the lost

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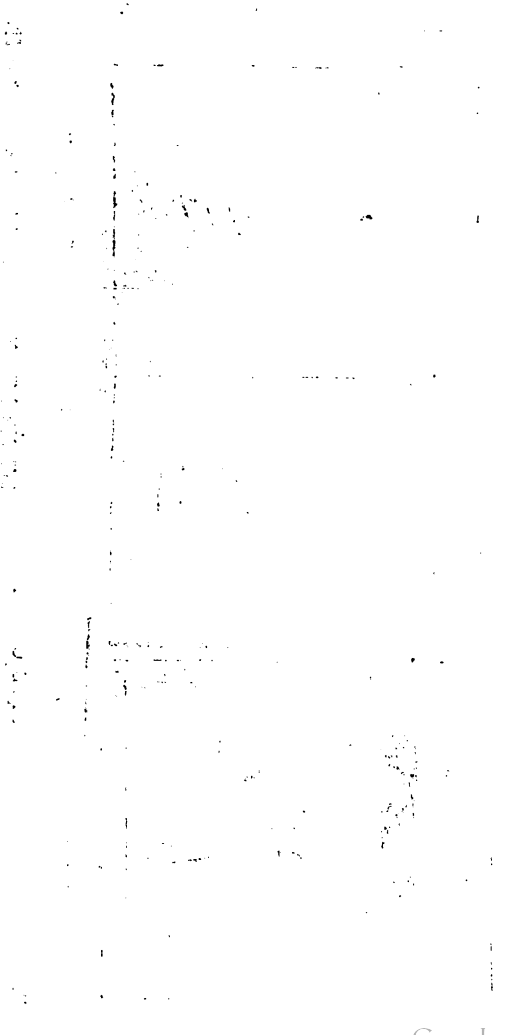

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Daniel in the Lions' Den.

Noah's Ark.

Building of the Ark.

EARLY NORMAN SCULPTURES ON THE WEST FRONT OF THE CATHEDRAL. *Page* **58.**

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in hell; (2) Our Lord descending into the jaws of hell to rescue the faithful departed from Satan, on whose prostrate form He is standing. (Within the recess, left); (3) six full-length figures of saints holding communion with one another; (4) Our Lord surrounded by the Evangelistic symbols, bearing a sheet containing three blessed souls. (Within the recess right); (5) the supper at Emmaus; (6) a double subject—above, angels receiving the soul of a dying believer; below, the devil with a fork thrusting three lost souls into the jaws of hell. (Within the central recess, right; (7) the expulsion of Adam and Eve from Paradise; on the front wall between the central and southern recess), (8) man condemned to labour; the curse of the fall. (Within the southern recess, left), (9) a double subject—doubtful; perhaps the other consequences of the curse of the fall; childbirth above, and female labour, a woman spinning, below, or, according to Bishop Trollope, Hannah and the infant Samuel, and Samuel announcing God's judgments to Eli. (Within the same recess, right), (10) Our Lord instructing a disciple. Above smaller southern recess), (11) Noah and his sons building the ark; (framed separately), (12) Daniel in the lions' den; (13) Noah and his family in the ark, the animals below; (14) the going out of the ark; (15) God's communing with Noah, or His covenant with Abraham. (Within St. Hugh's, or the Ringers' Chapel), (16) the Deluge.

When the west front was recast in the middle of the thirteenth century, a wing was added on either side, flanked by octagonal staircase turrets capped with spires. That to the south is surmounted by a statue of St. Hugh. On the summit of the northern turret is a figure known as "The Swineherd of Stow," represented as blowing his horn to gather his swine together in the evening. According to tradition, this Swineherd gave a peck of silver pennies towards the fabric.

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This portion of the front is covered with a series of arcades, tier above tier, seven in number; the capitals, arches, and bosses and corbels are richly carved in the purest style. The brackets that remain show that they were once tenanted with an army of statues. Pointed doorways with recessed porches in the lowest story, open into side chapels. The second tier contains a circular window, set in deep mouldings. The gable which surmounts the front is encrusted with enriched carving of no ordinary beauty.

Above and behind the west front, which in its upper part forms a screen masking the irregularities of the Norman work, rise *St. Hugh's Tower*, south, and *St. Mary's Tower*, formerly containing Great Tom, north. The three lower stories are Transition-Norman of Bishop Alexander's work, ornamented with arcades of semi-circular arches. The lofty upper stories, containing two long windows in each front, with the panelled turrets and pinnacles with which they are crowned, were the work of the fourteenth century; but the exact date is unknown. The towers were originally capped with slender spires of wood, covered with lead: they had fallen into decay, and were removed in 1807—8. A very serious failure of the south-west corner of the south-west, or St. Hugh's Tower, rendered necessary the careful under-pinning of the Tower, and the re-building of the newel staircase and corner turret, with a considerable portion of the south wall. At the same time a horizontal crack extending along the West Front has been remedied, and the whole facade tied strongly together by metal rods. The work, which was one of singular delicacy and anxiety, reflects much credit on Mr. J. L. Pearson, the architect of the Dean and Chapter, and his efficient Clerk of the Works, Mr. J. J. Smith. The works which extended over three years were finished in the latter part of 1879.

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EXTERIOR.

Before entering the Minster it will be advisable to walk round the *exterior*, so as to grasp the general arrangement and proportions of the edifice. On turning the south-west corner (right), and retiring as far as the Sub-deanery wall will permit, a magnificent view presents itself of the splendid central tower, the west side of the south transept, and the singular and beautiful *Galilee Porch*, which projects from its western face. The building immediately to our left is the *Consistory Court*, which, with the corresponding Chapel to the north, forms a kind of western Transept. The gable of this building to the east is ornamented with five lancets, in the heads of which are some grotesque sculptures, two representing pilgrims with their wallet staff and broad-brimmed hat; the central one popularly said to represent the "Devil looking over Lincoln."

DEVIL LOOKING OVER LINCOLN.

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Above this Chapel, on the flank of St. Hugh's Tower, is a projecting gable richly ornamented with Norman arcades and scale-work. A corresponding gable will be seen on the flank of St. Mary's Tower, north. The western fronts of the towers were also originally furnished with similar gables, the weather mouldings of which may still be seen within, behind the screen-work of the west front. As we advance, the *south aisle* of the Nave, with the Clerestory above, opens to us. The design is simple and dignified. Each bay of the aisle is lighted by two tall, broad lancets, divided by slender buttresses, the bays themselves being separated by more massive buttresses with tall gabled heads, from which spring flying buttresses to resist the thrust of the vaulted roof. The *Clerestory* is a continuous row of lancets, of which the three central lights in each bay are pierced as windows. The wall terminates with a rich flowing parapet, from which rise small canopied shrines of Decorated date, once containing statues, marking the limits of each compartment.

The *Transept* has an aisle for chapels to the east, but none to the west. At the south-west corner projects the *Galilee Porch:* this is a cruciform structure of two stories, with a large open arch on the west, north, and south sides. On the east side is a rich double doorway, divided by a pillar, communicating with the interior of the Transept. The richly-panelled parapet is of Perpendicular work. This Porch, with its simple but elegant vaulting, its deeply moulded arcades and vaulting ribs, and its multitudinous dog-tooth ornaments, may justly be considered one of the chief beauties of Lincoln Cathedral. Unique in its position, it is no less unique in its form and arrangement. The upper story, lighted with lancets, forms a chamber in which the Dean and Chapter formerly held a Court known as "The Galilee Court." The Chapter muniments are now preserved in it.

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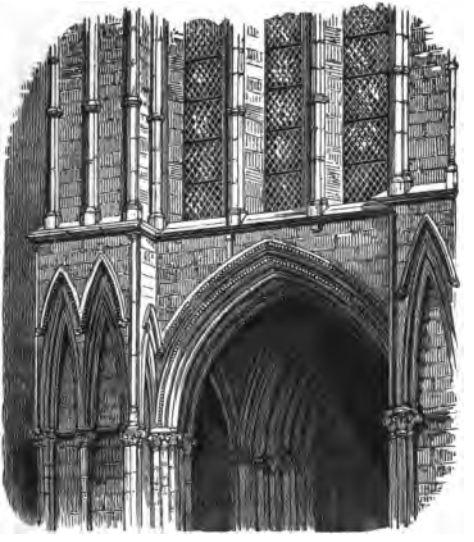

GALILEE PORCH. (*Page* 56.)

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The south front of the Transept is one of the most remarkable features of the exterior. A range of lancets between massive buttresses occupies the lower part; above this is a circular window, filled with elaborate tracery of Flamboyant character, in two divisions, each representing the fibres of a leaf. It is, without doubt, the richest example of a rose window to be seen in England. A very beautiful band of quatrefoils crosses the front above this window, and the gable is pierced with a large five-light window, also filled with Flamboyant tracery, and is decorated with a pierced parapet of flowing tracery, the effect of which when seen against the blue sky is singularly graceful. The horizontal band of quatrefoils, seven in number, above the South Rose, is formed of the tracery of the earlier Rose-Window. The quatrefoils are all grooved for glass, and are of the thirteenth century, while the little upright arched panels between them are of the fourteenth. These alterations in the Decorated style belong to the middle of the fourteenth century, and were probably made by Bishop Burghersh from the offerings at the tomb of the sainted Bishop Dalderby, who was buried in this Transept.

The central or *Broad* Tower, (so called by mistake for *Rood* Tower, the great *Rood* or Crucifix of the Minster having originally stood below), rises to a height of 262 feet, and is justly considered the most beautiful of all the English Cathedral Towers. None show so wonderful a combination of majesty and grace, and unite such dignity in design with such richness of detail. To the top of the first story above the roof it is Early English, erected by Grostete after the fall of the Tower about 1240. It is a perfect treasure-house of delicate ornament, covering but not overloading the whole surface. The lofty upper story, in which is hung the famous bell, *Great Tom*, formerly in the north-west or St. Mary's Tower, is of great stateliness. Each face

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presents two lofty Decorated windows, under canopies. The mullions are ornamented with crockets, an almost unique example. The pierced parapet was added by Essex in 1775, a good work for the time. Orignally it was surmounted by a spire of wood, covered with lead, rising more than 100 feet higher, which was blown down in a storm, Jan. 31, 1647.

Beyond the Transept another church seems to open upon us, so vast are the proportions of the Cathedral. The *eastern* or *St. Hugh's Transept* projects with its lofty gable and challenges notice by the soaring gracefulness of its design. Between the two Transepts the wall of the *Choir* with its aisles and clerestory, all St. Hugh's work, should be remarked. The massive buttresses are relieved by shafts, and have heavy pedimental cappings. The plain Early English building attached to the south-west corner of the smaller Transept contains the *Vestry* below, and the *Singing School* above. Beneath the Vestry is a vaulted crypt, which probably served in mediæval times as a Treasury. The south end of the Transept is lighted by four tiers of lancet windows. On the east side are two apsidal Chapels, also part of St. Hugh's design.

Beyond this smaller Transept we reach the most beautiful and highly enriched portion of the fabric, the eastern addition, known as the "*Angel Choir.*" This was erected in the latter part of the thirteenth century, from the offerings of the devout which were flowing into the shrine of the recently canonized St. Hugh; the object being to provide a home for the remains of the holy man, and to accommodate the crowds of pilgrims that were attracted by his fame. In 1256, Henry III. acceded to the petition of the Dean and Chapter to pull down the City wall, to enable them to lengthen their Church. In 1280 the new building was ready for the reception of St. Hugh's remains. This

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Angel Choir, which consists of five bays, is an admirable example of the period when Gothic architecture had reached its highest development, and deserves the most careful examination. An excellent judge declares that "it exhibits in every part a refinement and elegance, as well as a delicacy of finish in its minutest details, to which it would be difficult to find a parallel in the whole range of Gothic art." Each bay presents a large window of three lights in the aisles, and of four lights in the clerestory, of the purest geometrical design and the most exquisite finish. The tracery, a mere combination of cusped circles, presents Decorated design in its earliest and most beautiful forms. The bays are divided by panelled buttresses, whose gabled caps are richly decorated with crockets, and finials. The Clerestory wall is finished with a parapet of oak, covered with lead, of singular beauty.

The most remarkable feature in this portion of the Minster is the *Great South-east* or *Bishop's Porch*. No other example of a porch of this character, or in this position, occurs in an English Cathedral, though common in France. It is formed by a very deeply-recessed arch, under a pedimental canopy, and divided by a central shaft into two cinquefoiled openings. The recessed sides are lined with canopied niches, and the arch mouldings are carved into a hollow fretwork of leafage containing statuettes of the Apostles and other saints. The tympanum, or head of the door, is occupied by a carving of "the Doom," or last judgment. Our Lord is seated in the centre; to His right the blessed are rising from their tombs, and are borne upwards by angels; to His left demons are dragging the lost to the mouth of hell. The whole will reward the closest attention. A very curious gurgoyle, at the eastern corner of the pedimental capping of the buttress to the east of this Porch, deserves notice. It represents

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an imp riding on a witch's back, and, like that mentioned before, is called the "Devil looking over Lincoln."

On either side of this magnificent porch is a monumental Chapel of very rich late Perpendicular character. That to the right (east) is the monumental chapel of Bishop Russell, 1494; to the left (west) is that of Bishop Longland, 1547.

The eastern buttresses of the Presbytery are adorned with mutilated statues of admirable design. The last buttress presents a group of Edward I. and Queen Eleanor, considered by Prof. Cockerell "of consummate grandeur and interest. The King bears his shield, and tramples on his enemy; the beloved wife of his youth follows him closely."

Turning the corner, and walking to the other side of the Minster-green, the magnificent composition of the *East Front* is well seen. It is deservedly regarded as the finest example of its style in England. No words can give a too exalted idea of the majestic simplicity of the design, and the harmony which reigns through the various parts. It consists of a centre and side gables, all highly enriched with carving, separated by massive buttresses, ornamented with niches and pedimental heads, and supporting lofty crocketed pinnacles. Each compartment contains a window: that in the centre, of eight lights, 57 feet high by 34 feet wide, may be considered the noblest in its style in the kingdom, and has been justly styled "the crowning work of the singularly beautiful building of which it forms the termination, and the chief ornament." Above this window is another of five lights in the gable, lighting the space between the roofs. The whole of this front is in the purest geometrical style. The window tracery is a simple but most effective combination of arched lights and cusped circles; effect being produced by the multiplication of similar forms.

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At the north-east corner of the front the visitor will notice a small stone building, erected 1771, which covers an ancient well. Beyond this rises the ten-sided *Chapter House*, with its conical roof and widely spreading flying buttresses. This is an Early English building of about 1225. Each side contains two lancets, with a lozenge shaped panel above.

The north aisle of the Choir resembles the south. From the second bay projects the very rich monumental Chapel of Bishop Fleming. The next bay contains a double doorway of Early English design, divided by a later pillar, on which is the shield of Edward IV., bearing the arms of Edward the Confessor and the Royal Arms of England, quarterly, with as supporters, the black bull, and the white lion of March. It is a curious fact that one of the mouldings of the arch of this doorway is of oak. The east front of the north-east Transept has two apsidal chapels corresponding to those on the south. The northern chapel was erected by Essex in 1772, in the place of a larger rectangular chapel, the foundations of which alone remain. A chapel of a similar form exists in this position at Bristol and Ely, and formerly existed at Peterborough. The low building between the Transepts and the Chapter House contain what was originally "the Common Chamber" of the Chapter, now used as workmen's shops and offices.

Mean buildings, the removal of which is much to be desired, conceal the northern part of the Cathedral. The design on the whole corresponds to that of the southern side, and calls for no special remark.

After passing the *Deanery*, the demolition of some houses has opened a fine view of the Nave, central and western Towers, and Transept. From no point does the harmonius grandeur of the whole building appear more striking. The features chiefly to be noticed are

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the fine Early English window in the Transept, the remarkable gabled porch, "the Dean's Door," below, and the arcaded Norman gable on the north face of St. Mary's Tower.

INTERIOR.

Having completed our circuit of the Minster without, we may commence the inspection of the *interior*. The usual entrance is by one of the three Transition-Norman western doors. This gives admission to the base of the Tower, the panelling and vaulting of which, together with that on the opposite side, is due to Treasurer Welbourne, about 1370. The plain walls blocking up the arches were added in 1727, to strengthen the supports of the then failing Towers. If we step a few paces to the left, we shall find ourselves in the western bay of the Nave, and see the only existing fragment of the Norman Cathedral of Remigius as altered by Bishop Alexander. The plain semicircular Clerestory will be noticed on either side and traces of the triforium range below. A comparison of this fragment, low, plain, and narrow, with the glorious Nave beyond, is very instructive as an architectural lesson.

The arch spanning the Nave beyond this western vestibule was added by Essex in the latter part of the last century, for the purpose of resisting the thrust of the western Towers.

NAVE.

The whole of the *Nave* now opens before us. Criticism is at once silenced by the harmonious magnificence which characterises the whole. If it occurs to us that it is somewhat low, and that the vaulting might with advantage have been raised to a greater elevation, and that the arches are rather too wide for perfect

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elegance, the general effect is so completely satisfactory that we shrink from wishing any of its proportions altered.

The *Nave* is divided into seven bays. The light clustered piers that support the somewhat wide arches have alternately moulded shafts of solid coursed work, and detached shafts of Purbeck shell marble surrounding a central core. The capitals of the first three from the east are richer than the rest. The two westernmost bays are somewhat narrower than the five beyond them: this may have been rendered necessary by a change in the plan of the builders. The construction of the Nave commenced from the east, and it seems to have been the original intention to pull down the whole of the Norman work at the west end, and erect an entirely new west front. When five bays had been built the plan was changed, and the retention of the Norman front was decided on. There was not then room for two bays of the wider span, and it became essential to adopt arches of a narrower form. For the same reason—to adapt the new work to the old—the height of the vaulting was reduced by about two feet. On looking westward from the upper end of the Nave it will be also observed that the western arch is not quite in the centre of the Nave, and that the axis of the Nave, given by the central line of the vaulting, is not coincident with that of the west front; but the irregularity is scarcely perceived, and these evidences of change of plan increase the archæological interest of the building. The bases of the pillars to the north are higher than those to the south.

Over each Nave arch the *Triforium* arcade contains two arches, circumscribing three smaller ones—two only in the two western divisions,—the tympanum or head being pierced with trefoils and quatrefoils. The *clerestory* is formed of triple groups of somewhat wide

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lancets. Slender vaulting shafts rise from corbels of foliage above the pier capitals, and support the stone vault, which spreads in seven diverging ribs, with bosses of leaf-work at the intersections. The names of persons connected with the erection of this vault were formerly to be seen painted on it. All have been concealed by whitewash, with the exception of one name, "Wilhelmus Paris."

The length of the Nave from the organ screen, including the crossing, is 215 feet; its clear breadth, exclusive of the aisles and width of the piers, is 39 feet; its height 82 feet. The aisles are 13½ feet broad in the clear, and 15 feet to the wall.

The *Aisles* are uniform in general design, though varying in details. Each bay contains two rather broad lancet windows, and is vaulted in five compartments. The wall below the windows is relieved by a continuous arcade. A comparison of the two sides will show some minor differences of arrangement. To mention one. On the north side the vaulting shaft is detached from the wall, and cuts an arch of the arcade in two. On the south the shafts are set against the wall, and rise between the arches.

Two Early English *Chapels* open by lofty arches from the aisles of the Nave at the west end: that to the north, called the *Morning Chapel*, has its vaulted roof supported by a central group of Purbeck marble shafts of remarkable lightness. The southern Chapel, which since it was granted Sept. 30, 1609, to Dr. Hill. the Vicar General of the Diocese for the purpose of holding his court, has been used as the *Consistory Court*, for Ecclesiastical Suits and Archidiaconal Visitations, wants the central shaft. Under the second arch to the south, where it was replaced in 1874, (the first baptism after its lengthened disuse took place Nov. 13, 1874) stands the grand square Norman Font of black basalt,

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ornamented with very rude carvings, of the time of Remigius, which much resembles the richer font at Winchester Cathedral.

The Nave and Aisles were repaved in 1782, at which disastrous epoch all the monumental slabs and other memorials still *in situ*, were torn from their places. Many of them were broken into fragments. The most perfect were laid down in the Aisles of the Choir; the rest were banished to the Cloisters, where they have been still further mutilated. At the same time the Norman Font was removed from its place under the second arch to the South and erected in the Morning Prayer Chapel. The very interesting series of circular stones extending down both sides of the Nave, which indicated the places of the various members of the Cathedral body at the commencement of the Processions, were also taken up and destroyed. Very recently, the black marble slab, supposed to have covered the tomb of Remigius, which was broken in two pieces by the fall of the roof during the fire in Bishop Alexander's time, A.D. 1141, has been replaced in what is believed to have been its original place, under the last arch on the north side.

It is not many years since the Nave of the Cathedral was entirely destitute of stained glass, and the white light streaming through the uncoloured panes flooded the interior with painful brilliancy. Now, the example being set by Sir Charles H. J. Anderson, Bart., of Lea, all the nineteen windows of the Aisles are devoted to stained glass of a memorial character, to the great increase of the solemnity of the sacred building. One firm of glass stainers, Messrs. Ward and Hughes, monopolizes the North Aisle. The subjects, with the exception of No. 7, are from the New Testament; the first six from the life and teaching of Our Lord. Beginning at the East, or Transept end, they commemorate:—

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(1) T. M. Keyworth, Esq.; (2) Prebendary Frederick Apthorp; (3) C. Chaplin, Esq., of Blankney; (4) Prebendary Francis Swan; (5 & 6) given by George Tomline, Esq., of Riby; (7) George Boole, Esq., D.C.L., the distinguished mathematican, put in by the subscriptions of his friends and admirers, as recorded in the brass plate below, bearing an inscription by Dean Jeremie, (the infant Samuel, Our Lord among the Doctors, Our Lord teaching); (8) George and Eliza Uppleby (scenes from the life of St. Paul); (9) the only child of J. T. and M. Tweed (five of Our Lord's miracles); (10) Rev. Prebendary R. Garvey (scenes from the life of St. Peter). The windows in the South Aisle are by different artists, and of very various orders of merit. Beginning as before at the East we have memorials of (1) Prebendary Stephen Ffytche (by Preedy; scenes from the history of Joseph); (2) Prebendary Sir Charles Anderson, Bart., of Lea (by Wailes; scenes from the history of Noah, Abraham, aud Jacob); (3) John Fardell, Esq., (by Chance; scenes from the history of Abraham, Isaac, and Jacob); (4) Sir R. Armstrong, a General in the Portugese Army, a native of Lincoln (by Hedgeland; scenes from the history of David); (5) Robert Swan, Esq., (by Clayton & Bell; scenes from the histories of Abraham, Isaac, Jacob, and Joseph); (6, 7, 8, 9) by far the richest and most appropiate to the character of the building are munificent gifts from the Revs. Augustus and Frederick Sutton, who are also the artists and executors of these beautiful works. They are devoted successively to the histories of Moses, Joshua, the Judges, and Samuel. The last two, as recorded on the plate below, are a memorial of their father, the late Sir Richard Sutton, Bart.

The great western window also contains glass by the Revs. A. and F. Sutton. There is a row of full-length figures of kings above, with medallions of prophets

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below. Some ancient glass of very high quality remains in the tracery at the apex of the window. The effect of this window when the western sun shines through its richly stained quarries is magnificent. The cinquefoil above contains a figure of Remigius, in pontifical vestments, holding the Church of which he was the founder. This was the gift (October, 1858) of C. T. D'Eyncourt, Esq., of Bayons Manor, as a descendant of the ancient Norman house of D'Eyncourt, between which and Remigius there was consanguinity, as is recorded on a curious leaden tablet found in a D'Eyncourt tomb, near the west entrance, and now preserved in the Ante-library.

CENTRAL TOWER.

Advancing up the Nave we reach the *Central Tower*, supported on four lofty arches of exquisite proportion, rising from four enormously massive piers, composed of 24 shafts, alternately of Lincoln stone and Purbeck marble, with rich capitals of foliage. The date of this Tower is fixed by Letters of Indulgence issued by Bishop John of Dalderby in 1307, desiring the faithful to assist in raising the Central Tower and finishing with sumptuous work, and a Chapter Act ordering its commencement, March 14, in that year. It was not long about, for in 1311 the executors of Gilbert Deivill, formerly Treasurer of the church, were ordered by the Chapter to give two ropes for the bells just hung, in pursuance of his will. The two lower stories of the Tower are open as a lantern, which is covered by a vaulted roof, erected by Treasurer Welbourne. In this Tower formerly hung a peal of six ancient bells, known as the *Lady Bells*, formerly rung by the choristers in their black gowns for daily prayers, which were unwisely melted down to increase the size of *Great Tom*, when that renowned bell, dating from 1610, after having

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become cracked in December, 1828, was re-cast by Messrs. Mears in 1835. This bell hangs in the upper story of this Tower. Its weight is 5 tons 8 cwt. Its height, 6 ft. $\frac{3}{4}$ in.; its circumference at base, 21 ft. 6 in. It is said to rank third among English Church-bells, being exceeded in weight by Great Tom, of Christ Church, Oxford, and Great Peter of Exeter. The rings on the tower piers, to which it is popularly said "Oliver Cromwell tethered his horses," were for the fastening of the ropes of the Lady Bells.

A curious tradition is recorded concerning the erection of this Tower. Bishop Grostete was a reforming prelate, and set himself to correct the abuses he discovered in his Cathedral. This excited the disapproval of the Chapter. One of the Canons, making no secret of his indignation, openly preached against his Bishop in the Minster, declaring that "if he were to hold his peace the very stones would cry out." Immediately a rumbling and a crash was heard, and the Central Tower fell, crushing some men in its ruins. Grostete, undaunted by omens, at once set to work to rebuild it, leaving his mark both within and without in the stone lattice work, which characterises his work in various parts of the Minster. This fall happened about 1240.

TRANSEPT.

The *Great Transept* opens on either side of the Central Tower. Each arm has an aisle to the east divided into three Chapels, but none to the west. The Northern arm has recently been thoroughly restored, the coating of yellow-wash removed, the decayed Purbeck columns replaced with Derbyshire marble, the bosses of the vaulting gilt, and the decorative colour, discovered on the removal of the limewash from the vaulting, restored after its original pattern. The chief

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window in each transept is a magnificent circular window, filled with ancient stained glass. That to the North is the earlier. It is an admirable example of what is known as "Plate Tracery." The whole aperture may be conceived to have been first filled with a thin plate of stone, in which the circles, quatrefoils, and other openings were subsequently punched. The southern rose is an equally characteristic specimen of the "Bar Tracery," which was the development of the former. Here the idea of the plate of stone has entirely disappeared, and the tracery may be imagined to have been formed by flexible bars bent into the required forms. The northern rose is of the same period as the Nave, about 1220; the southern rose is a century later, about 1325. These windows were known in Mediæval times as the two eyes of the Cathedral. That to the North was called the *Dean's Eye*, watching against the attacks of Lucifer, who has his seat "in the sides of the north" (Isaiah xiv. 13). The Southern was known as the *Bishop's Eye*, courting the influence of the Holy Spirit, of which the south wind was a type. The painted glass in the northern rose is to a considerable extent in its original position. In the centre our Blessed Lord is seated in majesty, surrounded with angels tossing censers, and the various orders of the blessed in heaven. The lancets below are filled with ancient glass of very admirable character, transferred from other windows. The silvery tone of much of this glass is, at present, unapproachable by modern artists. The glass in the southern rose is a medley collected from other windows. Some small portions, however, are in their true place. The glass which fills the lancets below is ancient, and very rich. In the second lancet from the west, the lowest subject represents Herodias' daughter dancing before Herod. The damsel is turning a summersault, supporting herself on her hands, and vibrating her scarlet-stockinged legs in the air.

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The Transept is of four bays. The Aisles on the Eastern side rise from clustered columns with capitals of leafage. Each bay of the triforium contains two wide arches, each subdivided into two lights, the sub-arches springing from a cluster of slender shafts. The tympana are solid, with a sunk trefoil or quatrefoil. The Clerestory bays contain two lancets. The vaulting is sexpartite: the chief vaulting shafts spring from the abacus of the pier capital; the intermediate shafts rising from richly carved corbels.

The eastern aisle of each Transept is divided by two low arcaded walls into three chapels lighted by two lancets, which are separated from the Transept by carved screens. The screen in the first arch of the south Transept is of stone, bearing an inscription requesting prayers for the benefactors of the Church. The chapel behind dedicated to St. Edward, contained a chantry for four priests, whose effigies are carved on the arch of entrance, founded by Henry Duke of Lancaster and Earl of Lincoln. The other two screens are of wood, as are all those in the north Transept. The centre chapel, St. Andrew's (or St. John's), was the Dean's Consistory Court. The third or Humphrevilles' chapel, dedicated to St. Giles, is the burying place of Dean Ward, in whose memory the two lancets were filled with stained glass. The Perpendicular tomb is that of Sir George Taylboys, about 1500. The sudden cessation of the double wall arcade at the beginning of the second bay marks the termination of St. Hugh's work. This will be noticed in both Transepts at the same point. At the south-west angle of the South Transept is the entrance to the *Galilee Porch*, and, close by, the door of the staircase leading to the Broad Tower. Projecting from the west wall of this Transept, three octagonal shafts will be observed, with carved capitals. These are the only

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remains of the magnificent shrine of the popularly canonized Bishop, John of Dalderby, d. 1320, in honour of whom the alterations of the gable and of this Transept, including the circular window, were probably executed.

The arrangements at the north Transept correspond to those of the south, and call for no special notice. The door in the centre of the north wall is known as the *Dean's Porch*. It is externally a work of singular interest and beauty, with some almost unique features, especially the horizontal lintel. The walls of division between the chapels of the north Transept are gabled, and deserve attention from the beauty of their design. These chapels are dedicated, (beginning from the south,) to St. Thomas the Apostle, St. Denis, and St. Nicholas.

The *Choir* is divided from the Lantern, or crossing, by a screen of early Decorated work, on which is placed the organ, a fine instrument by Allen, costing £3,000, in 1826, and since enlarged and improved, at considerable cost. This position of the organ is objected to by some, who consider that an unbroken vista from end to end of a building is the one thing desirable. There can hardly be a greater mistake; involving, as it does, a want of appreciation of what Mr. Street so truly calls "the mystery of things half seen, which, as students of mediæval art well know, is the secret of so many of its greatest successes." The original position of the organ in Lincoln Cathedral, as represented in Hollar's view in Dugdale's *Monasticon*, was in the fourth bay of the Choir, on the north side.

The *Organ Screen* commands attention from the beauty of its design, and the lavish richness of its decoration, belonging to the best period of mediæval art, about 1320. The back is completely covered wiih diaper. The whole was originally painted and gilt. The roof of the central passage, admitting to the Choir,

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is of skeleton groining, with ribs only not filled up. A small groined room occupies the base of the screen to the right: to the left is the staircase to the organ.

On either side of the Organ Screen a doorway of very uncommon richness affords entrance to the north and south Choir Aisles. These entrances are admirable examples of the last period of Early English, and were probably added as abutments to strengthen the fabric after the fall of the central Tower. Each archway has on either side three Purbeck marble columns with rich capitals, divided by bands of dog-tooth, and roses. The visitor will notice the elaborate hollow foliage of the arch, behind which a stick might be passed, and the quaint figures stabbing strange dragon-like birds on the capitals. Two owls on the northern capital of the south door are very curious.

CHOIR.

The ritual *Choir* is of seven bays, including the Eastern Transept and two arches of the Presbytery or "Angel Choir." The first four arches, or Choir proper, together with the Transept, are St. Hugh's work, 1186—1200, and are of peculiar interest as the first known example of pure Gothic work, free from any admixture of Norman influence. The western portion shews traces of the alterations made to strengthen the fabric after the fall of the tower. Several of the piers, originally displaying slender shafts of Purbeck marble, with capitals of foliage, set round an octagonal pillar, have been clumsily cased, losing all their grace. Each bay contains two *triforium* arches, each of two lights divided by light clusters of shafts, by no means uniform in design, and displaying some remarkable peculiarities of treatment, more curious than beautiful. The crookedness of the piercings of the tympanum of the triforium arches is

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noticeable especially on the south side. The westernmost bay of the triforium was re-constructed when the Tower fell, and for the light shafts clumsy fluted masses of stone without capitals were substited. The *Clerestory* windows are lancets, two in the first bay, three in the remainder, provided with shafts. Several are filled with figures of Saints of the Old and New Testament in coloured glass, the work of Messrs. Sutton. The *vaulting* of St. Hugh's work, except the bay next the Tower which is sexpartite, exhibits an anomaly of construction, so displeasing to the eye, that we are glad to believe it to be unique. The vaulting cells, over the Clerestory windows, instead of meeting in the centre as usual, are pushed, one a little to the west, the opposite one as much to the east, thus desfroying the symmetry of the design. The vault springs from Purbeck marble shafts, originally continued to the ground, but partly cut away when the stalls were erected to afford greater width to the Choir, and terminated by later corbels. Beneath the flooring of the stalls the bases of these shafts still exist, together with a considerable portion of the footing of the wall of the Norman Choir of Remigius, and of its semicircular apse.

The *Stalls*, surmounted with light and graceful canopies, occupy the west end and both sides of the Choir. They are of late Decorated date, the work of Treasurer Welbourne, 1350—1380, and, according to the late Mr. Pugin, are equally admirable for the variety and beauty of their design, and the accuracy of their workmanship. The hinged seats, or "misereres," display admirable carving, including some very grotesque subjects, on the lower side. The poppy head of the Precentor's stall exhibits two monkeys churning, a third stealing the butter when made, and then hanged for his theft. On one of the adjacent misereres of the

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lower range the thief is being carried to burial. The inscribed tablets at the back of each stall, bear the name of the office or prebend held by its occupant, together with the Latin titles of the Psalms which he is expected to recite daily; the whole Psalter being thus distributed among the members of the Cathedral body. In the last century much of the lower ranks of the stall work was destroyed and replaced by ugly pews, which are giving place to seats of the original design. The *Bishop's Throne* at the east end of the south range of stalls was erected in the last century. The exquisitely carved *Pulpit*, surrounded by statuettes of the Evangelists, St. John Baptist, and St. Paul, and bearing reliefs of the preaching of Moses, the Baptist, St. James, and St. Paul, on a marble base, and surmounted by a very elaborate canopy, was erected in 1866, as a public testimonial to the exertions of Archdeacon Trollope in the cause of ecclesiastical architecture in the Diocese.

The *Eagle Desk* of brass was given to the Minster by J. Goche, 1667, to replace that destroyed by the Parliamentary soldiers. From the groined roof hangs a brass chandelier, the gift of Sir Thomas Meeres, 1698. An ancient stone inscribed in Lombardic characters, "Cantate Hic," marks the position of the litany desk.

The *Eastern Transepts* are divided from the Choir by iron grilles of exquisite workmanship. These have been lately repaired at the cost of the late Dean and of Archdeacon Trollope, now Bishop of Nottingham. Across the opening of each Transept two strong oak beams have been inserted to resist the eastward thrust of the fabric. These beams in the last century were bedizened with Gothic decorations in wood of a very unsatisfactory character. The upper beam on either side affords a passage from one triforium to the other.

St. Hugh's Choir as originally constructed, terminated to the east in a large apse. In the thirteenth

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century, after the canonization of St. Hugh, when, as has been stated, the immense influx of pilgrims to his shrine rendered more space requisite, and the offerings of the devotees were supplying the necessary means, the Dean and Chapter pulled down the east end of their Cathedral, and erected the present eastern limb or *Presbytery*, popularly known as the "*Angel Choir*" from the angels with outspread wings which occupy

the spandrels of the triforium range. This addition, probably begun in 1256, when permission to remove the City wall which crossed the site was granted by Henry III., was so far completed in 1280 that the shrine of St. Hugh was transferred to it in that year. It is a building of the most consummate beauty, and will reward the most careful attention. "Designed," writes Mr. Sharpe, "at the exact moment when Gothic architecture in its chief forms, its sculpture, its carved and moulded work, had reached its highest development, it exhibits in every part a refinement and elegance, as well as a delicacy of finish in its minutest details, to which it would be difficult to find a parallel in the

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whole range of Gothic art." The whole design consists of five bays. Two of these are included in the Choir; the other three beyond the Altar Screen form the Presbytery, where, according to custom, stood the shrine of the saint. The clustered piers of the arches have banded shafts with floriated capitals. The arches are surrounded with a band of dog-tooth. The triforium, of exquisite beauty, has two richly moulded arches in each bay, each sub-divided by a cluster of three Purbeck marble shafts, with a quatrefoil in the head. The large clerestory windows of Geometrical tracery of four lights, are remarkable as having a double plane of tracery, contributing much to the richness of the effect. the vaulted roof has bosses of well-carved foliage. The seated figures with outspread wings, in the spandrels of the triforium, received the highest commendation from the late Professor Cockerell, and are deservedly regarded as proofs of the great excellence attained by our native sculptors at this period.

Returning to the examination of the Choir, we notice on the north side, in the first bay beyond the Transept, a pedimental tomb, of six bays, of very elaborate workmanship, belonging to the best period of Decorated art. The western portion, the original dedication of which has been lost, was erroneously inscribed after the Restoration by Bishop Fuller, with the name of Bishop Remigius, whom we know to have been buried in the nave. The eastern portion served as the *Easter Sepulchre*, where, before the Reformation, rites symbolical of our Lord's Resurrection were performed at Eastertide. Three sleeping soldiers, admirably composed and executed, representing the Roman guards of Our Lord's tomb, occupy the lower panels. The end walls of the recesses are covered with natural foliage, fig, vine, and oak (beneath the last the pigs are eating acorns), of the highest beauty. On the opposite side

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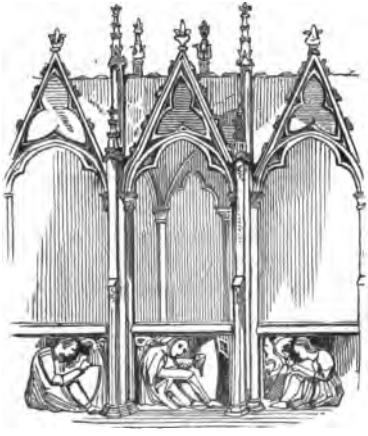

EASTER SEPULCHRE.

North side of the Choir, first bay beyond the Eastern Transept. The panels showing the Three Roman Guards of the Sepulchre sleeping.

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of the Choir, south, under an incongruous canopy, patched up after the devastation of the Minster by the Parliamentarians, stand the mutilated altar tombs of Katherine Swynford, Duchess of Lancaster, the third wife of John of Gaunt (ancestress through her great-grand-daughter Margaret Beaufort, mother of Henry VII., of our present Royal Family), and her daughter, Joan, Countess of Westmoreland. These tombs, which originally stood side by side, have been robbed of their brasses and heraldic insignia, and cry loudly for restoration.

The *Altar Screen* and panelled wall enclosing the sacrarium, is a restoration by Essex in the latter part of the last century. The canopy, imitated from Bishop de Luda's tomb at Ely, originally solid, has been pierced with tracery to allow a view of the east window. The altar space is paved with marble and encaustic tiles, and is enclosed within a brass rail of elaborate workmanship, the gift of the late Archdeacon Bonney. An offensive painting of the Annunciation, by the Rev. Prebendary Peters, which formerly disfigured the reredos, has been removed.

Leaving the choir by the west door, the visitor may now enter the *South Choir Aisle*, formerly known as "the Chanters' Aisle," from being the principal place of the Chanters or Precentors of the Church. This is divided from the Choir by a richly arcaded wall, originally erected by Bishop Grostete, after the fall of the tower, to strengthen the abutments. His work in the first two bays and elsewhere may be recognized by characteristic marks, a corbel somewhat resembling a loaf of bread or a ball of string, and carved foliage at the spring, and sometimes at the apex of the arches. Another mark of Grostete's work has already been mentioned: a kind of lattice or reticulated work in stone, seen inside and outside the Central

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Tower, on the West Front, and elsewhere. In the arcade of the first bay, partly blocked up, will be noticed a small door, formerly reached by a step ladder, which gave access to a chamber occupied by the Constable of the Close. In the third bay, a piece of very elegant panelling of pure Decorated work, richly carved with ballflower, marks the shrine of little St. Hugh, the Christian boy who, according to the tale told in so many places to the injury of the Jews, had been scourged and crucified at the Passover, in mockery of our Lord's sufferings, and his body thrown into a well. This story is alluded to in Chaucer's *Prioress' Tale*—

> "O young Hew of Lincolne slaine also
> With cursed Jewes, as it is notable,
> For it n's but a litel while ago."

The event is fixed in 1255. A large number of Jews were hanged for the alleged crime: some at the Tower of London, some on Canwick Hill opposite to Lincoln, and the Jew, by name Chopin, or Jopin in whose house the child's corpse was said to have been discovered, was dragged to the gallows through the streets of Lincoln at the tail of a horse. The Dean and Chapter begged the "corpusculum" of the matyred child, and interred it with great pomp in this spot. Over it was subsequently erected the magnificent shrine of which we here see the remains * Traces of the rich colour and gilding which decorated it may still be seen. Below the chest-like stone at the base of the shrine lies a small stone coffin, which was opened in 1791, and found to contain the body of the child, 3 ft. 3 inches

* Mr. Sharpe has noticed that this shrine is "so exactly similar to the wall arcade of the aisle of the Nave of York Minster, that it is scarcely possible to suppose that they were not designed by the same hand." In connection with this it is interesting to remark that the Nave of York was erected by Archbishop John de Romeyn, who had previously filled the offices of Chancellor and Precentor of Lincoln, so that, as Mr. Sharpe suggests, the works may have had the same designer.

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SOUTH AISLE OF THE CHOIR.

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long, wrapt in lead. The south wall of the Aisle, in common with St. Hugh's work generally, presents a feature which gives unusual richness, and may be regarded as almost unique.† This is a double arcade; one of trefoiled arches, standing in front of one of pointed arches, its shafts intersecting the hinder arches. The spandrels contain small projecting figures of angels and saints. The shafts which support the quinquipartite vaulting stand again in front of the arcade, occasioning a rich complexity of line and shadow. The alteration of the pillars by the substitution of plain cylinders without capitals for the elegant Purbeck marble shafts is well seen in this aisle. In one of the lancets is a rich piece of German glass, representing the Presentation in the Temple.

At the angle of the Aisle and south-east Transept stands a very remarkable pier of almost unique design. Eight detached Purbeck marble shafts with rich capitals, four cylindrical, four hexagonal with hollowed sides, all banded, surround an octagonal pier, from four of the sides of which sprout crockets. Below this pillar in the south Aisle is a very rich stone screen of Decorated work, enclosing the *Choristers' Vestry*, covered on both sides with a diaper of large open lilies, scarcely any two of which are alike. The visitor will notice in the topmost row a nest full of young ones, with the parent birds flying one from, the other to, it, with an ear of corn in its mouth. This vestry is entered from the south-east Transept. It contains an ancient stone fireplace and chimney, and lavatory. The walls are ornamented with St. Hugh's double arcade. A staircase from this vestry leads to the Choristers' Singing School, above the Canons' Vestry, and to the the Triforium and Clerestory.

† The Triforium of the Nave of Beverley Minster exhibits the same arrangement.

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The *South-east Transept* is a portion of St. Hugh's work, and terminates eastward in two apsidal chapels; one used as the Lay Clerks' Vestry; the other contains an exquisite white marble monument, with recumbent effigy by Westmacott, of the late revered Bishop Kaye, (died 1853,) moved hither from its original unprotected position in the Transept. The dying prelate is represented as dropping the pastoral staff, and clasping his Bible. The northern of these two Chapels is dedicated to St. Paul; the southern, that containing Bishop Kaye's monument. to St. Peter. It was before the altar in this chapel, then only recently erected, that, on September 25, 1205, William Bramford, the Subdean, "a good and righteous man," was murdered by a Subdeacon-Vicar. The murderer was at once torn to pieces by the servants of the Subdean, and his carcase was dragged through the city, and hung on a gibbet at Canwick. In this Transept stood the monument of Bishops Grostete, Gravesend, &c., destroyed in the civil wars, and now only marked by inscriptions on the pavement.

The south end of the Transept probably corresponded when first built with that to the north. The observant visitor will see an evident difference in style and detail between the Triforium and Clerestory of the southern bays and St. Hugh's work.

The three tiers of southern lancets are filled with very brilliant but not very harmonious stained glass by Hedgeland, a portion of Bishop Kaye's memorial. The top row contains subjects from the Old Testament, the second row from the New Testament, the bottom row from the Acts of the Apostles. From the south-west angle of the Transept opens the *Canons' Vestry*, a good plainly vaulted Early English room. A vaulted crypt below, entered by a trap-door in the vestibule, was an ancient treasury.

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The *Northern Aisle* of the Choir is in almost all points similar to that to the south. Grostete's stone screens remain unaltered in the first three bays. The last bay, like that opposite, has a screen of Decorated date, on which formerly stood the organ.

The *North-East Transept* retains the original arrangement of its northern end. A wide arch, vaulted below, spans the first bay from east to west, above which the triforium and clerestory range rise to the roof, leaving a vacant space behind this pierced wall and the Transept gable between. To the windows of this gable has been transferred some of the coloured glass formerly occupying the east window. The two lancets in the lowest tier contain glass of a high order of merit, executed by the Revs. A. and F. Sutton. The east wall of this Transept is broken, as on the other side, by two apsidal chapels. That to the north, called that of St. Mary Magdalene, but more probably the Chapel of St. John the Baptist, which was the place of St. Hugh's first sepulture, before his translation, was originally a longitudinal building, altered to its present shape in 1772. It contains the monument of Dean Honywood, the builder of the Library. On the north side of this chapel, a blocked door of St. Hugh's date, closed since Grostete's time, and distinguished by his characteristic stone lattice work, formerly gave access to the "communis camera," or Common-room of the Canons, now used as workshops. In this Chapel are preserved the elaborately carved fragments of the canopies of the Burghersh tombs, and those of Bishop Grostete's monument, also a fine effigy of a priest in his Eucharistic vestments, with a gigantic morse, which was dug up near St. Giles' Hospital. Three corbel heads in this chapel deserve notice. A female head is remarkable for the "barbe," or kerchief with which her chin is covered. Both apses are divided

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from the Transept by Perpendicular screens. At the north-west angle of this Transept is a clustered column exactly similar to that on the other side. The chapel behind it, known as the *Dean's Chapel*, is walled off from the Church and was formerly divided by a floor into two stories. The upper part has recesses for cupboards in the wall, and is said to have been the Pharmacy of the Cathedral. The antiquarian visitor will notice the elaborate iron scroll work on the door of this chapel, and the original iron-bound wooden shutters of the small lower windows broken through the wall when the chapel was divided by a floor. On the wall above the door are mouldering paintings, executed by Damini, a Venetian artist, in 1728, of Bishops Bloet, Alexander, Chesney, and De Blois, whose place of sepulture was in this part of the Church. These paintings succeeded an earlier series existing in Bishop Sanderson's time, and named in his notes. In this Transept a chamber of timber stood raised on props for "the searchers of the Church," who slept here for the protection of the rich treasures collected at St. Hugh's and the other shrines. Under this elevated bed-chamber they supped every night on bread and beer, after having tolled the biggest of the Lady Bells forty tolls, and then proceeded to walk round and search the Church. A door at the north-east corner of the Transept opens into the *Cloisters*, through a Decorated vestibule.

Returning to the *Angel Choir* or Presbytery, we may examine its exquisite sculptures more closely, and shall notice at the foot of the corbel of foliage between the first and second arch on the north side a curious little imp, cross-legged, with broad ears. Behind the Altar Screen to the east stand plain altar tombs to the memory of Bishop Fuller (d. 1675), Bishop Gardiner (d. 1705), his son, Subdean Gardiner, and some

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members of his family, and one erected by Bishop Fuller preserving the memory of the magnificent shrine of St. Hugh, which, covered with silver gilt plates, stood here before the Reformation.

We have now before us the great *East Window*, rich in glowing hues, depicting the work of Our Blessed Lord in type, prophecy, and history. This glass, by Ward & Hughes, was put up by public subscription, a few years back, in room of some very miserable kaleidoscope patterns, executed in 1762, by Peckit of York. The subjects of the window have been arranged with great care, and its plan will reward examination. Twenty-eight circular medallions—eight arranged vertically in each of the two centre lights, and six horizontally in those on either side—illustrate the history of our Lord, commencing with the Annunciation. The four outermost on each side depict four of His chief miracles. The sexfoiled circles in the heads of the two subarches contain the Resurrection and Ascension, and the large circle above our Lord in Glory surrounded by groups of adoring angels. The triangle below this circle contains emblems of the Holy Trinity and Holy Spirit; the four quatrefoils in the heads of the lesser lights, the Evangelistic symbols. Twenty medallions, six in each row, form an external square of Old Testament subjects, commencing with the Fall and Expulsion from Paradise, and constitute a series typical of the work of Redemption. The sixteen remaining spaces are filled with medallions. each bearing the figure of one of the Prophets. From an architectural point of view, this magnificent window is probably the noblest example of Geometrical tracery in the kingdom. It occupies the entire east end, as seen from the inside, and is worked out with deeply moulded details of remarkable excellence. The east windows of the Aisle are smaller examples of the same architectural design.

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They contain very rich ancient glass. Two of the side windows in the North Aisle, and one in the South, are filled with memorial glass. Those in the North Aisle are in memory of (1) Lord Yarborough, illustrating our Lord's Passion, Burial, and Resurrection, by Clayton and Bell, and (2) of Chancellor Pretyman, containing the chief events of the life of Elijah, by Ward and Hughes. That opposite to the last, in the South Aisle, (3) in memory of Chancellor Bird, is by a Nuremberg artist, and displays conspicuously the chief defects of the modern German style of glass painting.

Several ancient *Monuments*, of beautiful design, chiefly belonging to the Decorated style, stand in the easternmost bay. Those to the south, beneath lofty pedimented canopies, commemorate Sir Nicholas Cantilupe, (d. 1355,) whose chantry dedicated to St. Catherine, was in the adjacent Aisle, and Prior Wymbush of Nocton, Subdean of the Cathedral. Both effigies are grievously mutilated. The monuments under the northern arch are in memory of Bishop Burghersh, (d. 1342,) and his father, Sir Robert Burghersh. The former supports a richly vested effigy of the bishop. The canopies that formerly surmounted these tombs having become ruinous, were taken down about sixty years since. The north face of these tombs exhibits a very interesting series of royal and noble personages, seated and standing, with a rich display of armorial bearings. Those on the base of the bishop's tomb represent Edward III. and his four sons, the Black Prince, Lionel Duke of Clarence, John of Gaunt, and Edmund of Langley, together with Thomas Earl of Lancaster and Lincoln. All these, according to the custom of the day, had been admitted, in 1343, into the confraternity of the Cathedral, and were specially commemorated at the Chantry Altar of Saint Catherine, founded by the Burghersh family, at the east end of this aisle. Immediately to the west of Bishop Burghersh's tomb,

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forming part of the same architectural design, projects the richly carved base of a feretory or portable shrine once containing relics of peculiar sanctity. The west and north faces are hollowed into deep niches, in which the devotees knelt, so as to place themselves locally beneath the healing influence of the miraculous remains, and in which cripples and other diseased persons were sometimes left to pass the night in the hope of obtaining a cure. The spandrels display the emblems of Our Lord's Passion. A deep groove in the stone pavement before this shrine has been worn by the worshippers scraping their feet, as they bowed their head in passing by. The tomb of the Bishop's brother, Bartholomew Lord Burghersh, who fought at Creçy, (d. 1356,) is immediately opposite on the north wall. His effigy, in complete armour, of later date than the monument, lies under a rich canopy, decorated with the bearings of the Burghersh family. A bas relief at the foot represents the soul of the deceased carried to heaven by two angels from earth, depicted as a rabbit-warren.

Immediately under the east window to the south of the Burghersh tombs, once stood a beautiful monument to Edward I.'s beloved Queen Eleanor, (whose *viscera* were buried here,) supporting an effigy of copper gilt, similar to that still to be seen on her tomb at Westminster Abbey, which was destroyed when the Minster was plundered in the great Rebellion. Queen Eleanor had died at Harby, near Lincoln, November 20, 1290. The first of her crosses was set up just outside the City to the south. By the side of the Cantilupe Tomb a monument in white marble, decorated with copies in relief of some of their principal pictures, records the two famous painters, Hilton (d. 1839), and De Wint (d. 1849), both natives of Lincoln.

Opening from the North Aisle is the Chantry Chapel of Bishop Fleming, (d. 1431,) the founder of

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Lincoln College, Oxford, (dedicated to the Holy Trinity) still desolate and ruined, and still looking wistfully for a much needed restoration. Within the Chapel is the bishop's effigy wearing the mitre and pontifical vestments. Bishop Fleming, as Bishop of Lincoln, executed the decree of the Council of Constance, 1425, for exhuming Wickliff's body, burning his bones and casting the ashes into a running brook. On the side towards the aisle, in a recess below the monument, is a figure of a mouldering corpse wrapt in a winding sheet, a frequent reminder of mortality in mediæval times.* The epitaph of Dame Harriett Pownell, 1777, on the west wall of this chapel deserves perusal for its absurd grandiloquence. In the next bay is the north door of the Presbytery.

Two Chantry Chapels, of a similar form to that of Bishop Fleming, project from the South aisle, one on either side of the great south door. The easternmost dedicated to St. Blaise, is that of Bishop Russell, (d. 1496,) which contains some modern monuments. One to Dean Fuller, (d. 1699,) representing the deceased dignitary with a full bottomed periwig overshadowing cheeks of enormous fatness, has as epitaph concluding with the prayer that "some may always arise who shall so adorn this Church." The Chantry to the west of the south entrance is that of Bishop Longland, the Confessor of Henry VIII. (d. 1547). The front to the aisle is a composition of singular richness of the latest Perpendicular style. The niches on the west wall, clearly evidencing a *renaissance* influence, seem never to have been completed, the Act abolishing chantries having been passed while this chapel was building.

* It deserves consideration whether the monument facing the Aisle is really Bishop Fleming's. It is of earlier date and better workmanship than the Chapel at the back of it. There are two distinct tombs, and the Bishop's effigy lies on the inner tomb, not above the emaciated figure.

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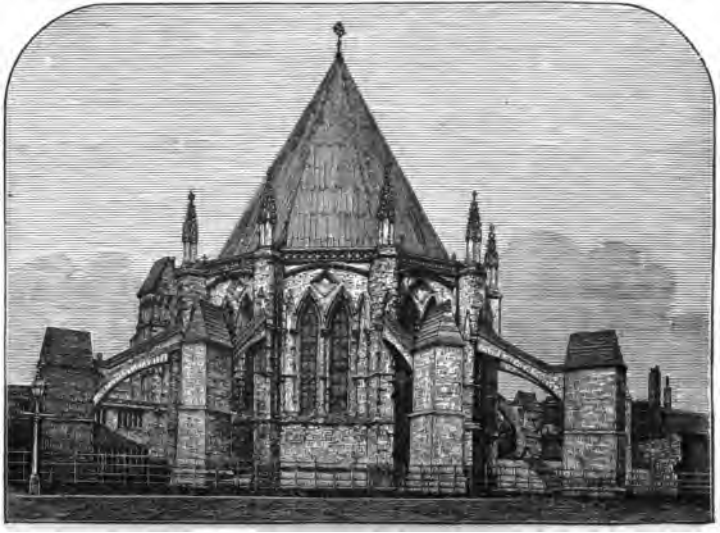

CHAPTER HOUSE. *(Page 98.)*

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Bishop Longland died at his palace of Wooburn, Bucks, and was interred at Eton College. His heart was buried here. The window above the chantry contains the names of the Chancellors of the Cathedral from Hugh, 1092, to E. W. Benson (afterwards Bishop of Truro and now Archbishop of Canterbury), 1872.

The terracotta font standing in this aisle was the gift of the late Prebendary Carr. It is unworthy of its present position.

The visitor having completed his survey of the interior of the Cathedral, should now visit the *Cloisters*

and *Chapter House*. Leaving the Cathedral by the north Transept, we find ourselves in a vestibule of Decorated character, with windows of geometrical tracery filled with stained glass. The doors at either end have polished marble columns. The groined roof is enriched with colour. A slab beneath our feet, inscribed "Elizabeth Penrose," marks the grave of the

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well-known "Mrs. Markham," authoress of the school Histories published under that *nom de plume*. The *Cloisters*, erected in the Episcopate of Bishop Oliver Sutton, 1289–1300, are a small but excellent example of the Decorated style, with windows of graceful tracery. They are vaulted in oak, and the carved bosses will repay careful examination. This lovely Cloister has been subjected to maltreatment by those who should have been its guardians. Early in the fifteenth century Dean Mackworth is charged with having pulled down one wall to erect his stable, and in the last century the Chapter contemplated their complete demolition, and consulted Essex the architect, on the point. At that time they were used as a builder's shed to receive scaffold poles, building materials, &c.; and the inscribed slabs placed here after their ejection from the Minster during the repaving about 1789, when so many features of historical interest were swept away, were broken to pieces by the passing of heavily laden trucks. The most interesting of these is the incised slab of the master mason employed on the Angel Choir, Richard of Gainsborough, or of Stow, 13—A.D. He is represented as holding the masons' square in his hand. Only three alleys stand in their original form. That to the north, destroyed it would seem by Dean Mackworth, was rebuilt after the Restoration by Dean Honywood in the Roman style, from a design by Sir Christopher Wren, with a room over to contain the Library collected by him in Holland during his banishment. The visitor should not overlook the view of the Cathedral from the Cloister beneath the Library. From no point can the variety of outline, and the harmony of the various parts, be more fully appreciated.

In the north walk of the Cloisters are preserved various architectural fragments of considerable interest arranged chronologically—stone coffins—pieces of Norman sculpture—the original Swineherd of Stow from

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the north-west pinnacle of the West Front, &c. At the base of the Library staircase is a small Roman Museum, exhibiting relics from the ancient *Lindum Colonia*—a portion of a Mosaic pavement discovered in 1793 in the centre of the Cloister Garth, and till recently covered by a red brick shed of the vilest character—portions of the Mosaic pavements and frescoed wall painting, discovered in 1879 to the west of the Exchequer Gate—a Roman milestone, exhumed in the same year in the Bail, bearing the name of the usurper Marcus Piavonius Victorinus, A.D. 267, and giving the distance, fourteen miles from Segelocum, now Littleborough-on-Trent—some huge *amphoræ*, sepulchral slabs—pagan and christian—a small altar—a sepulchral memorial dug up on the site of the new St. Martin's Church, representing a young man with crisp curling hair holding a hare in his arms, &c.

A double doorway in the centre of the east walk gives admission to the *Chapter House*, a noble specimen of the Lancet style of about 1225. It is a ten-sided polygon with double lancets in each bay, a well-moulded wall arcade below the window, and a shafted central pier from which springs an elaborately-ribbed groined roof. A bracket projecting from the east face of this pillar supported a statue of the Virgin. A wooden socket in the floor below marks the place where the processional Crucifix rested during the meetings of the Chapter. A vestibule connects the Chapter House and Cloisters. Above the door a very lovely arcade of sharply-pointed arches should be noticed. The untraceried circle above was doubtless intended for stained glass, its area being broken with leaden tracery. The singular and certainly unpleasing triple gable at the west end of the Vestibule is well seen from the Cloisters. The Chapter House served for the meetings of Parliament held at Lincoln in the reigns of Edward I.,

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II., and III.; and again, when in the reign of Henry VIII., A.D. 1536, the people of Lincolnshire rose up against the Reformation in the "Pilgrimage of Grace," it was the council chamber of the insurgents, and as Froude has vividly described, (*History of England*, vol. iii., p. 117) was nearly becoming the scene of the massacre of the lords by the commonalty. In more recent times (1824) it was employed as an Assize Court during the erection of the present County Hall, and judges sat, counsel pleaded, and prisoners were tried and condemned beneath its spreading roof. A chimney-sweep was then condemned to death for a murder near Brigg. In greater harmony with its true character was the meeting of the Diocesan Synod in September, 1871, under the presidency of the late Bishop (Wordsworth), when 500 clergy robed in surplices found ample space within its walls.

The former *Library*, built over the east walk of the Cloisters in 1442, was partially destroyed by fire in 1609, together with a large portion of its contents. What remained of it was taken down by Chapter order in 1789, with the exception of the central portion, which serves as a vestibule or Ante-library. The ceiling is beautifully framed in oak, and deserves attention. This vestibule contains a small collection of curiosities, Roman urns, glass, swords (one of remarkable form and ornamentation), and other weapons, the leaden sepulchral plate of Wm. d'Eyncourt, a relation of Bishop Remigius. A huge wooden chair of Edward II.'s time was formerly the Episcopal Throne. The Library proper is a gallery 104 feet by 17. On either side of the door are portraits of Dean Honywood, the builder of the Library and donor of the larger portion of the books it contains, by Cornelius Jansen, and his grandmother, Dame Honywood, famous in her day, among other things, for her longevity and the number of her descendants. The collection of books is large, and was much enriched by the late Dean

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Jeremie. The greater part of the collection of Caxtons and early printed books, which was almost unrivalled, was by a fatal error exchanged with the famous Dr. Dibdin, the bibliographer, for modern books of reference of little worth. Some few still remain, and, together with the early Bibles, of which the collection is very good, Prayer Books, Office Books, and the MSS., are preserved in lock-up cases in the western compartment. Some of the MSS. are of much interest. We may name a copy of the Vulgate, given to the Minster as the nucleus of the Library, by Nicholas, Archdeacon of Lincoln, about 1186, containing the Obit Book of the Cathedral, the earliest list of books, &c., and the Thornton MS., a collection of old English metrical romances collected by an Archdeacon of Bedford of that name, about 1450. A glass case exhibits the most perfect of the four contemporary copies of Magna Charta known to exist. Here are also preserved some episcopal rings, chalices, and patens; some fragments of Grostete's pastoral staff, and other curiosities discovered in the graves which were rifled when the Nave was repaved. A door at the north-west corner of the room opened into the old Deanery, which stood at this corner.

On returning to the Church the visitor, if he feels equal to the fatiguing ascent, may mount the spiral staircase which leads to the Central Tower, inspect the *Clock* and *Great Bell*, and enjoy the wide bird's eye view from the summit.

Another staircase at the western end of the Cathedral will conduct the visitor to what is called "*Sir Joseph Banks' View*," and "*The Stone Beam.*" At the summit of the first staircase will be noticed a deep Norman recess on the original south flank of the fabric, corresponding to those on the West Front as well as many traces of the original construction and its subsequent adaptation. The whole of the West Front is honey-combed with

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chambers and perforated with passages, in which it is very easy to lose one's way. *Sir Joseph Banks' View* is a gallery in the thickness of the wall within the Church, between the cinquefoil containing the stained glass picture of Remigius, and the large west window. From this elevation the eye commands the whole of the Nave and Choir in a manner that must be seen to be appreciated. Continuing the ascent the belfry is reached, from which admission is obtained within the roof of the Nave, just above the stone vaulting. The so-called *stone beam* is in fact an arch of singular flatness, composed of 23 stones, cemented by beds of mortar full half-an-inch think, without the introduction of iron in any shape. It vibrates sensibly when jumped upon. Its real purpose has been much debated and remains almost as obscure as ever. It seems almost probable that it was a mere *tour de force*—a triumph of constructive skill, with no practical object. Before we descend we shall do well to pass through the doors in the belfry stories of the Towers to the external galleries of the West Front, for the sake of the varied views of the Cathedral itself and the City below. In the chambers beneath may be seen the ridge line of the gables that formerly surmounted the Norman West Front, corresponding to those on the north and south flanks of the Towers. Under the gabled chamber on the north side of the Northern Tower is a chamber roughly vaulted over, lighted by a small Norman window in the West Front, only accessible by a ladder from the sill of the west window of the north aisle, or in the same way from the north-west Chapel. It is sometimes called a prison, but it was probably intended for the reception of the treasures of the church, in case of hostile attack. An aperture in the vaulting of the passage below enabled heavy articles to be drawn up by a cord. In this Chapel a low arch, only a few feet

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from the ground, takes the place of the Norman recess on the other flank. This arch has given rise to much speculation. It was probably an arch of construction intended to bridge over a piece of insecure foundation, caused by the former existence of Roman buildings on that spot, of which digging below the floor has discovered the remains. Indeed to an archæologist the whole of this part of the Church is full of interest, and presents some architectural problems not very easy of solution.

TOMB OF ST. HUGH.

In November, 1886, some excavations being made in the South Aisle of the Choir and in the Retro-choir, laid bare a portion of the foundations of the original eastern termination of the Cathedral as erected by St. Hugh, subsequently taken down for building the Angel Choir; and also brought to light the tomb in which the body of that canonized bishop was at one time apparently deposited, with some remains of its contents. The foundations prove that St. Hugh's church ended in a polygonal apse with chapels attached, somewhat resembling that at Westminster Abbey. The sepulchre of St. Hugh was discovered, where it was anticipated, beneath the black marble table, on carved supports, erected by Bishop Fuller about 1670, bearing a Latin inscription, stating that the saint's body lay below. The original place of the shrine was the centre of the space behind a reredos. Beneath this memorial a short distance below the pavement, the workmen came upon a stone coffin, which on raising the lid was found to contain a second coffin of lead. This coffin was rudely formed of plates of lead unsoldered. Its contents were in such a state of decomposition that it was difficult to determine their nature. It is certain, however, that these were no

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remains of a body—nothing more than decayed vestments, or perhaps linen cloths, in which a body had once been swathed. Among the decaying fabrics were very fine gold threads, indicating a material of some richness. It was evident from the stains on the sides and bottom that the coffin had once contained a human body, but whether it was St. Hugh or not must be uncertain.

MINSTER YARD.

On leaving the Cathedral, the visitor should take a walk round the Close, locally known as the *Minster Yard*. He will find comparatively few objects to arrest his attention, and can hardly fail to feel surprise and regret that the buildings that surround the Minster should be generally so unworthy of their position, serving only as foils to the glorious pile, instead of handmaids to its beauty. On the south side of Eastgate stands the

DEANERY,

an excellent modern house in the Gothic style, completed in 1850 by Dean Ward, from the designs of Mr. Burn, of Edinburgh, on the demolition of the old Deanery in 1847. In the gable above the porch a curious stone lantern, originally belonging to the Work's Chantry, should be noticed. The old Deanery was a large rambling house of many dates, built round a four-sided court. Its chief feature was an entrance Tower to the south, of the same character as the gateways of some of the Colleges of Oxford, falsely ascribed to Cardinal Wolsey, but really built by Dean Flemyng, 1451–1483. It adjoined the Cathedral Library at the north-west corner, and had a door of access into it. The oriel of the present Drawing

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Room preserves the ancient cresting of a similar window in the old Deanery. Several interesting architectural fragments are built into the south front of the garden wall: a large stone fire-place, one of Dean Parker's windows, 1616, etc.

The modern front of the *Precentory* adjoins the Exchequer Gate to the south. It is a house of much antiquity, but so completely modernized that few traces of the original structure are to be seen. Beneath the kitchen, buried from view, lie the remains of a Roman vapour bath, discovered in 1739 and engraved in the *Vestuta Monumenta.* The long, venerable front of the *Sub-deanery* adjoins the Precentory to the east, with a projecting bay window of the fifteenth century, traditionally connected with the name of Archdeacon Paley, once Sub-dean of Lincoln. It is a house of some antiquity, but rebuilt in its present form, after the Restoration, by Bishop Gardiner when Sub-dean, and his son, Sub-dean James Gardiner. The terrace on the City Wall commands a magnificent view of the Cathedral, from a point near enough for the eye to appreciate the richness of the detail, while it grasps the stately outline. Passing eastward the next building that commands attention is the *Cantilupe Chantry House.* This was erected about 1336, after the foundation of the Chantry in the Minster, by Lady Cantilupe, as a College for the Priests and Choristers who served at its altar. It is a house of much beauty and architectural interest, though injured by modern repairs, which have destroyed several of its original features. The gable end towards the Minster has a square projecting oriel, supported on grotesque heads, finished by a graduated canopy. On either side are the shields of Cantilupe and Zouch. A niche in the gable contains a figure of Our Lord.

Immediately to the south are the

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OLD PALACE RUINS.

ENTRANCE TO THE GREAT HALL

of the former Palace of the Bishops of Lincoln, the principal entrance to which is through a Gothic archway, bearing the arms of Bishop Smith, 1496—1504, and probably erected by that prelate. Special permission is necessary for the inspection of the ruins. Few localities in England are more full of interest and beauty, as well from the picturesqueness of the ruins themselves and their architectural details, as the striking prospect over the City and the wide expanse of country beyond commanded by them, and the matchless view of the Cathedral, towering on high, from the lovely garden at its foot. The scene, when visited by moonlight, is of bewitching beauty.

The Palace was probably commenced by Bishop Bloet, about 1110, and continued by his successors,

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Bishops Alexander and Chesney, the latter of whom received a confirmation of the site from Henry II., about 1155. Bishop Hugh of Avalon, the sainted rebuilder of the Choir of the Cathedral, commenced the great Hall, which was left unfinished at his death in 1200. Bishop Hugh of Wells, who died in 1234, completed the Hall, and added the kitchen. Bishop Henry of Burghersh embattled and fortified the Palace in 1328. The Gateway Tower was added by Bishop Alnwick, 1426—1449, who also constructed the Chapel, and the apartments adjacent to it. This Bishop, in 1446, received Henay VI,, who held his Court for a month in the Palace. The last Bishop who resided in this Palace with ancient episcopal magnificence was Bishop Longland, 1521—1547. Longland was Confessor to Henry VIII., and during his episcopate he had the honour of receiving the Monarch and his unhappy Queen, Catherine Howard, in 1541. The latter was charged with holding a secret interview at night with Thomas Culpepper in a room or gallery of this Palace. Longland's successor, Bishop Rands, *alias* Holbech, having been compelled to surrender his manors to the Crown, found Lincoln Palace far too costly to be maintained on his lessened income, and removed to a smaller house at Nettleham. From this time no Bishop appears to have made this Palace his continuous residence ; and, being unoccupied it was grievously neglected and fell into decay. The chief apartments, however, were in sufficiently good repair to allow Bishop Neale, in 1617, to entertain James I. at a banquet, after which the King touched fifty persons for the "king's evil," in the Great Hall. James did no more than pay a passing visit to the Palace, for his lodgings were at Sir Thomas Grantham's mansion, St. Catherine's Hall, outside the South Bar, on the site of the Gilbertine Priory of the same name.

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The ruin of the Palace dates, in common with that of a large number of ecclesiastical monuments in Lincoln, from the Parliamentary Wars. A few years before the outbreak of civil strife, Lord Keeper Williams, then Bishop of Lincoln, had carried out a thorough repair of his dilapidated Palace, had purchased books to form an episcopal library, and had prepared timber towards the erection of a suitable room for their reception. But the political and religious troubles that soon burst forth put a stop to his munificent design, and the demolition of the Palace was not delayed. It became a prison in 1643 for the prisoners removed from the Castle by the Sheriff's order, in order that that fortress might be put in a position of defence. When the Castle and Close were taken by storm by the Earl of Manchester, in 1644, the Palace would probably suffer severely. During the Commonwealth the lead was stripped from the roof, portions were pulled down for the sake of the stone, and the whole building reduced to such a state of ruin that Bishop Sanderson, on succeeding to the See in 1660, found it wiser to desert it altogether, and take up his residence at the more centrally situated Palace of Buckden, near Huntingdon, Bishop Alnwick's Tower had been converted into a residence by Colonel Berry, a Parliamentary Officer who made the Chapel serve as his kitchen. Bishop Reynolds furthered its ruin by the well-meant but most disastrous permission granted to the Dean and Chapter, in 1726, to employ the stone of the Palace for the repairs of the Cathedral. The Chapel, at that time nearly perfect, was destroyed, and its masonry used for the erection of the clumsy walls and arches by which the lower portions of the Western Towers have been strengthened. The ruins remained utterly uncared for, and only regarded as a stone-quarry, until the late excellent Charles Mainwaring, Esq., most happily became the

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holder of the lease. This gentleman, with great liberality expened a large sum in removing the accumulated rubbish, pulling down unsightly modern walls and buildings, besides repairing the existing portions, and strengthening them with buttresses.

On entering by the Great Gate, bearing on the inside the arms of Bishop Smith, a sloping bank runs up to the picturesque Close wall on the right: on the left are the well-designed Stables, erected by Mr. Mainwaring in the Gothic style, on the site of the Chapel destroyed by Bishop Reynolds. Beyond this

is *Bishop Alnwick's Gateway Tower*, with a rich doorway, and oriel of ornate design. The basement of this Tower is vaulted, and served as a porch or vestibule to the apartments beyond. This Tower was, with his accustomed liberality, restored by the late Bishop (Dr. Wordsworth), and given to the Chancellor's

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Theological School to provide lecture rooms for the students. A sum of money, raised in the Diocese and elsewhere, to reimburse the Bishop for his legal expenses in the "Great Coates Case," was devoted by him to this object. The restoration, including the enlargement of the Tower to the east, was ably carried out by Mr. Fowler, of Louth. The lecture rooms were opened on St. Matthias' Day, 1877. Other arrangements having been made, the Tower ceased to be used as lecture rooms, and in 1887 it began to be occupied as offices by the Bishop's Secretary. The wall beyond the Gateway is the base of the north gable of the Banqueting-hall, from the north-west corner of which project the remains of the great oriel window, added to the earlier building by Bishop Alnwick. The visitor enters the ruins of the hall, now planted with fruit trees, through the great Porch of Bishop Hugh's work, now roofless. The *Great Hall*, 90 ft. by 60 ft., was divided, like a church, into three alleys, by two rows of pillars of dark grey marble, supporting four arches on either side. The corbels from which the arches sprung may be observed in the end wall. In each bay were two windows of two lights, the sides of which, with the bases of nook shafts, still remain. At the south end of the hall are the three arches so usually found in mediæval dining-halls, communicating with the kitchen, buttery, and cellar respectively. Passing through these, doors, we have to our left the buttery, and to the right the descent to the cellar by a turret staircase, now no longer practicable. Above was the *Great Chamber* or *Solar*, whose roof was a continuation of that of the hall. The south wall displays two lofty lancet windows, with a huge fire-place between them. A bridge supported on pointed arches, rendered necessary by the fall of the ground, communicated with the *Kitchen*, the basement of which, used as a brew-house, was covered

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with a stone vault springing from a stone pillar in the centre. This kitchen, of immense size, contained five fire-places, the tile backs of which, as well as of the great oven, will be noticed. It was covered with a pyramidal leaden roof, resembling that of Durham and Glastonbury. From the north-east corner of the hall the visitor enters the vaulted vestibule of Bishop Alnwick's Tower, and passes into a narrow strip of steeply sloping ground dividing the Great Hall from the more private apartments of the Bishop. The range running south comprised a smaller hall, lighted by Early English windows, with later tracery inserted by Bishop Alnwick, and a dining room and study beyond. These apartments are filled with a vast mound of rubbish, commanding views of remarkable beauty of the towers of the Cathedral above the ivy-clad ruins in one direction, and of the City of Lincoln, the Valley of the Witham, and Canwick Hill in the other. A groined entry at the north-east corner conducts to the Bishop's private dining-room, which lay beneath the Chapel. Traces of the jambs of the fire-place, and of its stone fender, as well as of a large oriel opposite to it, and of the tile pavement, may be observed. At the west end of this room is an arched side-board recess of great beauty. Pantries, closets, and cellars open out of this room. Beneath the lesser hall and the apartments beyond are three large dark arched vaults, one containing a well, the destination of which is not accurately known. On the other, or western side of the narrow slope, the visitor will observe the arched bridge of communication between the kitchen and hall, groined within. Passing through this with the basement of the kitchen to our left, we enter the private garden, gay with bright flowers, from which there is an arched doorway into the principal cellar, a very fine groined apartment. The view of the garden

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from the further end of this dimly-lighted chamber is of remarkable beauty. The terraced gardens on the slopes of the hill are maintained by walls strengthened by hugh buttresses, partly ancient, partly the conservative work of Mr. Mainwaring.

THE BISHOP'S PALACE.

The dwelling house erected by Dr. Nelthorp about 1727, on the site of the "Officers' Lodgings," was occupied, after the purchase of the remainder of the lease by Bishop Kaye, by the Bishop's Secretary as his private residence, down to 1885. In that year, upon the appointment of the present Bishop, Dr. King, it was considered undesirable that the Bishop should reside at at such an inconvenient distance from the City as Riseholme. The Ecclesiastical Commissioners therefore sold Riseholme, and in great part pulled down the modern house, and have erected upon its site the present Palace from designs by Mr. Ewan Christian. It is a spacious house, a conspicuous feature being a handsome lofty tower on its north-east. The Palace was ready for occupation in 1887. It is intended to erect a private chapel within the ruins of the Old Palace in the portion that was formerly the buttery.

We will conduct the visitor by the gate of entrance to complete our survey of the Minster Yard. On leaving the Palace we have on our right the

VICARS' COURT,

which is entered by a Gateway Tower with a richly panelled roof, bearing the royal arms of England, and the escutcheons of Bishop Buckingham, the builder, 1363–1398, and Lord Beauchamp. The Court forms a picturesque quadrangle planted with trees, on the steep slope of the hill, which the visitor should not fail to enter for the sake of the view, from the south-east

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corner, of the Central Tower rising majestically above the low buildings. The peep of the Great South Doorway and the adjacent Chapels through the gateway, is a choice bit for an artist. The Vicars' Court, designed for the residence of the Vicars serving the Church, who had previously lived dispersedly over the city, was begun by Bishop Oliver Sutton, and completed after his death in 1299 by his Executors. The existing buildings furnishing houses for four Vicars, form only a portion of the original design, which comprised a common hall, kitchen, bake-house, &c. Those to the east, together with the gateway, are shewn by the shields they bear to have been built by Bishop Buckingham. The Hall stood on the north side of the Court; the weathering of the gable is seen on the west side of the gateway. A portion of the house on the north side of the Court was in the latter part of the last century occupied by one Hilton, a house painter, and here was born his son, Hilton the celebrated water-colour painter. The residence on the west side of the Court has been recently restored, with the addition of a new oriel. The residence on the south side of the Court is a portion of Bishop Sutton's work. It is a beautiful example of a house of Edward I.'s time, still retaining its Decorated windows and winding stone staircase. The front to the south, sadly defaced, shews almost the strength and massiveness of a fortress. To the east is a long range of buildings of Perpendicular date, now used as stables. The eastern gable bears the shield of Bishop Alnwick, 1436–1449, and the rebus of John Breton, Prebendary of Sutton.

Passing these stables, the visitor finds himself at the head of the so-called

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GRECIAN STAIRS,

a steep flight of stone steps leading through the pointed arch of the postern gate of the Close to the New Road. The name now borne by this rapid descent is a corruption of the old English word *grees*, a step, plural *greesen*, found in Shakspere in the form *grise**), which was some years since still further distorted by the would-be wise men of the Local Board into "Greestone," for which there is not the least ancient authority. At the bottom of this flight once stood the church of "Holy Trinity at the Grece foot," pulled down in 1534, where was the cell of a female Anchorite, often mentioned in the wills of citizens.

On the left is the *Nursing Institution*, an admirable institution, established principally by the late Mrs. Bromhead, in 1866, for the purpose of supplying well trained nurses to the sick of all classes: and on the right, the *Archdeaconry*, a large red brick house, a few years since purchased as a residence for the Archdeacon of Lincoln. Returning to the Minster Yard, overshadowed by a large sycamore is the site of the former Church of the parish of *St. Margaret*, now united to St. Peter's-in-Eastgate, marked by monuments and tombstones. Facing us on the east side of the Minster Yard, is the venerable red brick gabled front of the

CHANCERY,

with its fine archway of entrance and projecting stone oriel. This house, the only one of the residentiary houses of any architectural pretensions, was built about 1316, by Chancellor Antony Beck (afterwards Dean of Lincoln and Bishop of Norwich), on a portion of

* "Every grise of fortune
Is smoothed by that below."—*Timon of Athens.*
"A sentence
Which as a grise or step may help these lovers."
Othello, Act i., *Scene* iii.

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the plot of ground granted by Edward II. to the Dean and Chapter for the enlargement of the Close in lieu of that formerly occupied by the Chancellor which stood on the site of the Work's Chantry to the west of the Deanery in Eastgate. The northern gable, which contains blocked Early English windows, proves that a mansion must have previously existed on the spot, to which Beck added the banqueting-hall, pulled down by Chancellor Mandeville in 1714, the kitchen and other portions: that further alterations were made in the episcopate of Bishop Russell, 1480–1494, is shewn by his arms, formerly carved on one of the mantle-pieces. The front to the Minster Yard corresponds in style and details with the Tower at Buckden Palace, erected by Bishop Russell. Amidst many subsequent alterations to adapt the residence to the requirements of a modern household, the Chancery preserves some architectural features deserving of notice. The arched doorways leading to the cellar and buttery at the north end of the former hall still exist, together with a carved screen at the west end of the former Chapel, and two squints or peep-holes in the partition of the opposite small chamber, enabling persons inside to assist at the Mass. The gabled house immediately beyond the Chancery (north), now the residence of the Organist, is the old *Choristers' House*, rebuilt in 1616 with stones from the Black Friars. Two corbel heads, once supporting the lintel of a wide doorway, half hidden in the front of the next house to the Chancery (south), testify to its antiquity. This house was formerly known as "Graveley Place," and is described as having been a very grand mansion. The house below, now divided into two, originally formed the large mansion of the Pownell's in which William III. was received on his visit October 29th, 1695. One room has a ceiling very richly ornamented in plaster. This mansion was sub-

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sequently almost rebuilt and spoilt by Miss Ingilby. The next house has a good plain oriel.

A few yards lower down, the road is crossed by the Arch of

POTTER-GATE,

one of the only two ancient gates of the Close still standing. It is a very good plain specimen of a gateway of the time of Edward II. Above the arch was a chamber for the gate-keeper: the embattled chimney of his fire-place, corbelled out on the north front, is a very pleasing architectural feature. The road, which formerly was here contracted to a dangerous narrowness, was in 1884 widened by pulling down a mean two-storied house, and carrying an additional roadway round the south side of this gate. Some judicious repairs were made to the structure which we may hope may now be preserved for many years to come. This course of carrying an additional carriage road round ancient gateways has been happily adopted also at Canterbury, Warwick, and elsewhere.

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The Minster Yard presents no other features of interest till we reach its north-east corner, where a modern archway—a mere screen wall, erected in 1816, —occupies the place of the *North Gate* of the Close, a massive square Gate-house with a vaulted archway, over which were rooms in which the records of the Bishop and of the Dean and Chapter were at one time kept. A second Gate-house, taken down in 1815, originally stood a little to the north at the corner of East-gate, where two corbel heads on the gable end of a house mark its situation. A picturesque gabled house, erroneously designated by some modern occupant, the

PRIORY,

but which is really one of the old residentiary houses, stands back from the road at this corner of the Minster Yard, occupying an angle of the Close Wall. The northern portion is formed by a strong Tower, three stories high, formerly embattled, and covered with a flat lead roof. A picturesque chimney on the north side may be seen from East-gate. In the entry of the house is a Decorated side-board recess of singular beauty. The channel for catching the drippings of the cups and tankards will be noticed. A Hall, now cut up into modern rooms, stretched to the south of this. On the north the lower story of the tower formed the cellar and buttery. The holes for the hinges of the buttery hatch remained till lately in the tower door. The Gardens of this and the adjacent houses, *i.e.*, the Choristers' House and Chancery, afford a good opportunity for tracing and examining the strong wall erected pursuant to the license granted by Edward I. on his visit in 1284, and confirmed by his son, Edward II., 1319, for the protection of the Close and its sacred inmates. Crenellated Towers, picturesquely wreathed with ivy, occur at intervals along it. The house adjacent

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to the Chapter House on the west side of the Priory Arch, anciently called the *College*, was the old Minster Grammar School, before its union with the Corporation Grammar School at the Grey Friars, in 1583. It was here that, according to Sympson, the Residentiaries formerly entertained and fed their "Vicar and Officers." Afterwards it was used for many years as the Judges' Lodgings, where they were received in homely fashion, the floor of the principal dining-room being scoured and sprinkled over with sand. The Judges lodged subsequently at Atton Place until the erection of the present lodgings.

The College House is now divided into two tenements. The northernmost is formed entirely within the shell of a thirteenth-century hall. A lancet may be traced in the southern gable, and a large Early English arched doorway in the east front.

In taking leave of the Cathedral precincts we may mention that the want of ecclesiastical character in the buildings is chiefly attributable to the destructive work of the Parliamentary soldiers during the great Rebellion. Not only was the lead generally stript off the buildings and sold when the Close was in their power, but they actually demolished the residentiary houses and other edifices, and carried off the materials. The greater part of the Precentory and Sub-deanery were thus pulled down and conveyed away, leaving little more than bare walls, from which the existing buildings were patched up after the Restoration. A Parliamentary Survey of 1649 from the Chapter archives presents a lamentable description of the ruined condition of the fine old mansions that then surrounded the Close.

The pulling down of so many of the gates, and making the Close a public thoroughfare, a privilege unwisely conceded by the Chapter in the last century at the request of the City, has been fatal to the character

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of religious repose which is the charm of most of the Cathedral Closes in England.

Leaving the Minster Yard by the Priory Gate and proceeding along East-gate in an eastward direction, the first object that will arrest our attention is the very pleasing modern

CHURCH OF ST. PETER-IN-EASTGATE,

erected in the Early English style from Mr. A. B. Blomfield's designs, and consecrated on St. Peter's Day, 1870. The former church was a plain oblong room erected in 1778, on the site of a stately building in the Early English style, with coupled lancets, which had lain in ruins since the sack of the city in 1643, when it was dismantled for the sake of its lead. The tower

Ruins of the Church of St Peter-in-Eastgate after being dismantled by the Parliamentary Army, in 1644.

was a tall one, with coupled round-headed windows, and mid-walled shafts, in the same style as those of St.

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Mary-le-Wigford and St. Peter-at-Gowts. The east window of the new church is a memorial of the former Vicar, Rev. G. Rigge. Windows on the south side have also been filled with stained glass of a memorial character. The reredos and sedilia are decorated with the emblems of the two patron saints of the united parishes—the chains and keys of St. Peter, and the daisies of St. Margaret—in glass mosaic.

The red-brick house opposite was erected for one of the Disney family by Abram Hayward, the architect of St. Peter-at-Arches Church, about 1730. On the open space at the parting of the streets formerly stood the city Maypole. The lane to the right running down to the Close Wall, in which is the most perfect of the crenellated towers of the Close, is now called Winnowsty Lane. Its old name was *Wainwell Sty*, i.e., the "Sty" or ascent leading to the well at which the wains were watered after their laborious climb. A pump now stands over this well, which in 1498 became celebrated as the scene of a reputed miracle. A certain Joan Burton having fallen into it, was held up for an hour by the Blessed Virgin, as testified by the oath of nine of her female neighbours.

The left-hand road, called from the village to which it leads, *Langworth-gate*, is on the line of the Roman road to *Banovallum*, now Horncastle. A little distance along it, on the left, are the ruined walls of the Chapel of *St. Giles' Hospital*, assigned to the Vicars' Choral of the Minster, about 1280. Hard by is the entrance to a network of subterranean passages, forming an ancient stone quarry. Near this many Roman interments have been discovered.

The right-hand road, or *Greetwell Gate*, leads past the Girls' School, erected by Miss Cookson in 1852, on the site of the former Church of St. Leonard,

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towards the *Greetwell Fields*, a succession of well-wooded enclosures, laid out about 1740, on the brow of the hill above the valley of the Witham, long affording a delightful walk to the inhabitants of the City, but now almost destroyed in consequence of the discovery of ironstone of rich quality. At the bottom of the last field stand the *Hunting Stables* of the Master of the Hounds, an office formerly held by Lord Henry Bentinck and afterwards by F. J. S. Foljombe, Esq., M.P., by whom a Hunting Box, surnamed *Monks' Tower*, was erected just above. It is a castellated building in the Norman style, from the designs of Mr. Burn. A path leads pleasantly from the stables, crossing the Railway, to the little village Church of *Greetwell*, where the Font is well worth inspection. On the north side of Greetwell Road stands the *Prison*, a very extensive red brick building opened in the spring of 1872. Considerable architectural skill has been shown in giving a decidedly picturesque air to the group of buildings, by well designed turrets and ventilating shafts. The architect was Mr. Frederick Peck, of London.

EASTGATE.

Returning to the Priory Gate we turn to the left, and proceed along Eastgate westwards. The street was formerly crossed by several archways, all now demolished. The first of these, the East Gate of the Roman City, doubtless similar in construction to the still existing Newport Arch, which had been built up and formed the wall of the Stable of the White Bear Inn, was destroyed in 1740, by Sir Cecil Wray, when he built the red brick house at the north-east corner of the street. This house was built across the Roman Foss, or ditch outside the City Wall, in the hollow of which the garden is formed. A summer-house stands on the

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site of the bastion at the north-east angle of the wall; a magnificent fragment of which is still standing in the field a little to the west, in a line with the Newport Arch. The other gateways of Edward II.'s time, crossing East-gate, were pulled down by the Dean and Chapter at the instigation of the same antiquity-hating Baronet. On the south side of Eastgate stands the Deanery, which we have already described (*page* 100).

THE WORKS CHANTRY.

The cut on the opposite page is that of a building now removed, but formerly standing in Eastgate a little west of where the present Deanery stands, and was known as the *Works Chantry House*, being the College (or Residence House) of the Priests who sang mass for the souls of all Benefactors to the Fabric or "Works." Their Chapel for this purpose was in the south arm of the Great Transept, the nearest to the Organ Screen. It is numbered 22 in the plan. The front shewn here is that which stood towards Eastgate; but the place was of some extent being built round a court, and possessing on that side some architectural features of interest. The wall now standing and known as the Deanery garden wall is the lower part of the front and still retains some early features. The Work's Chantry was taken down in 1828. The site of the Work's Chantry was previously that of the Chancellor's official residence. When this was removed to its present position by Chancellor Beck, c. 1316, this building was erected as a College for the Chaplains who served at the altar of the Benefactors to the Fabric.

Opposite the Deanery stand two old mansions, one known as *Atherton Place*, formerly occupied as one house by the late Sir Richard Sutton. The western of the two, exhibits a Norman entrance door, formerly the entrance to the Hall.

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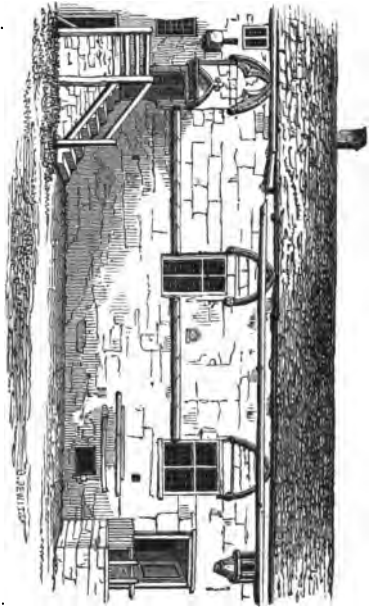

THE WORKS CHANTRY, pulled down in 1828.

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James Street, a *cul de sac*, opening out of Eastgate northwards, was formerly known as *Vinegar* (or *Vineyard*) *Lane*, till re-named by Mr. *James* Bromehead. It contains several ancient houses. The gabled mansion facing us, now divided into three residences, preserves some Norman columns, and a piece of fifteenth century carving, representing the Martyrdom of St. Catherine, on the ground-floor. This bas-relief was discovered in February, 1796, in taking down a house at S.E. corner of the Castle Square, and removed to this place for preservation. On the eastern side higher up stands the *Burghersh Chantry House*, the residence of the Priests and Choristers serving at the altar of that name in the Cathedral. It preserves some ancient features. In this house, His Royal Highness the Prince of Wales was received as a guest, by H. Chaplin, Esq., in 1871. Opposite stands *Cotteeford Place*, in the garden of which the east wall of the Bail may be traced.

The one-storied house with long windows, in Eastgate opposite James Street, formerly known as *Atton Place*, was built as the County Assembly Rooms, and subsequently served as the Judges' Lodgings.

At the corner of East-gate and the Bail stands the *White Hart*, an inn dating many centuries back, which will be found the most convenient place of sojourn by the visitor wishing to examine the Cathedral at leisure.

The street we have now entered, known as the *Bail*, on the line of the old Ermine Street of the Romans, takes its name from *Ballium*, or *Baily* of the Castle, *i.e.*, the fortified district or liberty beneath the walls of the fortress. Like the Close, it had its own gates and walls, and the municipal authorities of the City had no jurisdiction within its limits.

Under the houses, Nos. 8, 9, 10, exists a thirteenth-century vaulted crypt, now divided into separate cellars

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formerly the cellarage of the Antelope Inn, one of the most ancient of the Lincoln hostelries. Under No. 3, now the Post Office, is another vaulted crypt, with three plainly chamfered ribs meeting in a large boss.

From the cellar of No. 8 access has been obtained to a Roman sewer, measuring 4½ ft. high, by 2⅓ ft. wide, which has been traced for a considerable distance under the White Hart Hotel. The side drains originally opening into into it from the houses are very curious.

The first opening on the right is the *Angel Yard*, which marks the place of a large old County Inn. This Inn was formerly the great posting house for the north road, and the court-yard was surrounded by a balcony, some remains of which may yet be seen. The blackened stones in the houses on the south side of the court are remnants of the outer Close-gates.

A short distance up this street, on the right-hand side, within a wall and gates, stand the

COUNTY ASSEMBLY ROOMS,

opened in 1744, used for balls, concerts, public meetings, &c. The principal room is well-proportioned measuring 70 ft. by 30 ft., and pleasingly decorated. One of the great Lincoln institutions, the *Stuff* or *Colour Ball*, is always held here in November. This ball was originally established at Alford in 1785, with the view of encouraging the Lincolnshire manufactory of woollen stuff, and was removed to Lincoln, where it has been since regularly held, in 1789. It owes its origin to the friends of the Society of Industry for the Southern Division of the Parts of Lindsey, who, August 5, 1785, issued cards for an assembly at the Windmill Inn, Alford, at which free admission was given to all ladies appearing "in gowns and petticoats of woollen stuff spun and woven in Lincolnshire, and gentlemen appearing without any cotton or silk in their dress,

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except stockings" The manufacture having been taken up in high circles, it became fashionable for ladies to spin the yarn for their own dresses. Those who did so were distinguished at the balls by white ribbons; their less industrious sisters wearing blue. One of the ladies of rank of the county was each year chosen as patroness. A colour—that chosen at the first Alford ball was orange—was declared by her at the commencement of the year, in which all ladies were to appear, thus ensuring the wearing of new dresses on the occasion. Lady Banks, the wife of Sir Joseph Banks, was patroness of the first ball held at Lincoln. Notwithstanding the "laudable zeal shown by the county ladies in support of their infant manufactory" at the outset, woollen stuff proved too heavy a garb to be tolerated in a ball-room, and, in 1803, a compromise was made, by which ladies were admitted free "on taking 6 yards of stuff of the first quality, or 10 of the plain," while those "who had not less than 4 yards could have tickets at 5s. each, Gentlemen 10s. 6d., as usual." But the manufacture proved a complete failure, and died out in spite of this adventitious aid, and almost the only memorial of its existence is the title of the "Lincoln Stuff Ball," and the traditionary rule—still nominally enforced—of the choice of a colour for the ladies' costume.

On the other side of the street stands the new

CHURCH OF ST. PAUL.

This Church has been considered with great probability to stand on the site of the first Christian Church in Lindsey, erected by Blecca, the Governor of Lincoln, A.D. 628, after his conversion and baptism by St. Paulinus, archbishop of York. Blecca's stone Church was preceded by a small erection of timber, in which, in 627, Honorius,

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Archbishop of Canterbury, was consecrated by Paulinus. The two Archbishops immediately afterwards joined in laying the first stone of Blecca's Church. In 1302 it fell down, "quasi integraliter corruit," and was rebuilt by the parishioners. In common with nearly all the churches of Lincoln, St. Paul's fell into decay in the Civil Wars. The chancel was rebuilt in 1700. The spire was blown down 1715. But the whole fabric was in such a state of decay, that it was pulled down and rebuilt, the first stone being laid by Dean Kaye, December 29, 1786, and a very mean little building erected, which in its turn was pulled down in 1876. The first stone of the new church was laid by Col. Cracroft Amcotts, on St. Paul's Day, 1877, and was consecrated August 28, 1879. It is a very pleasing building of brick and stone, designed by Mr. A. B. Blomfield.

Close by stand the *North District Schools*, erected 1852, for the children of the Above-hill parishes.

Immediately behind these Schools is a huge shapeless mass of Roman masonry, known as the *Mint Wall*. When examined by Gough and Sympson in the last century the building was much more perfect, and the traces of the walls formed a parallelogram 300 ft. by 70. The wall, 3 ft. thick, was in parts 30 ft. high. In 1878, during the erection of a new house on the west side of the Bail, the very interesting discovery was made of the remains of the front portico of this building, which must evidently have been one of much grandeur. The drums of a group of twin columns of unique design, at the north angle of the portico, and of two more columns of the façade were discovered, standing about 4 ft. 9 in. high. The moulded bases are of singular contour, indicating an oriental feeling. The columns must, when perfect, have been about 30 ft. high. Doubtless the bases of the other pillars were to be discovered beneath the adjacent tenements, which it is

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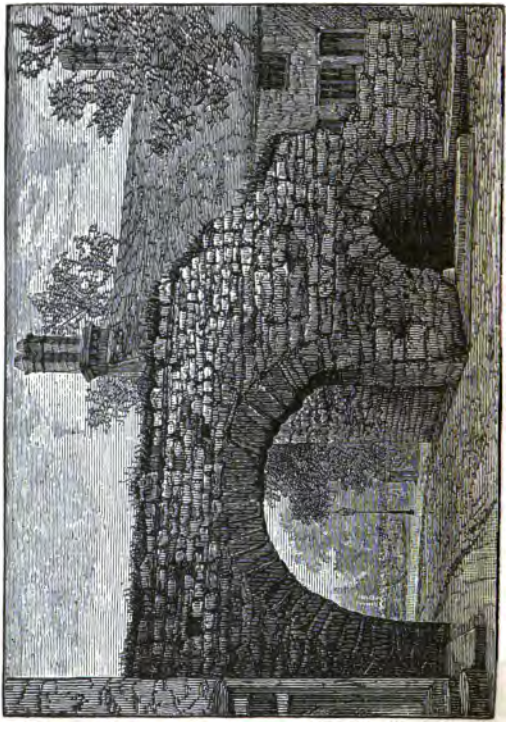

ROMAN ARCHWAY, called NEWPORT ARCH, in 1880.

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hoped may be soon removed. The purpose of this building is quite a matter of conjecture. Gough calls it a Granary. It was perhaps a *Basilica*, or Court of Justice. It was evidently a structure of much importance. It is owing to the enlightened feeling of Mr. Allis, the owner of the property, that these interesting remains have not only been preserved but rendered accessible to the public. Roman coins, fragments of pottery, glass and metal, paving tiles, painted plaster, &c., found during the excavations, are exhibited on the spot, and form a small but valuable Roman Museum. Here also is preserved two of a series of piers, formed of Roman tiles, a little further to the north.

A little further down *West-gate*, near the upper reservoir of the Water Works, stood the Gallows, the ordinary place of execution for the county, at which as many as nine wretched culprits have been known to suffer at one time, many of them for very trivial offences. It ceased to be so used March 15, 1817, when the "New Drop" on the round north-east tower of the Castle was first employed.

On the right-hand side of the street stands a *Wesleyan Chapel*, erected in 1879, in the Decorated Gothic style, from the designs of Messrs. Bellamy and Hardy. In digging the foundation of this Chapel a tessellated pavement was discovered.

NEWPORT ARCH.

At the end of Bailgate the road is still spanned by the massive Roman arch which formed the northern gate of the City of Lindum, which "in this gate, and the portions of its wall which are still above ground, has left," writes Mr. E. A. Freeman, "larger traces of itself than most of the Roman towns in Britain." Shorn of all architectural ornament, and half buried by the rising of the soil, this arch preserves the same outline of noble

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simplicity as when, eighteen centuries back, Agricola rode forth beneath it at the head of his legions for the conquest of Caledonia. All that the Romans created was stamped with durability, and the gate erected by them before the light of Christianity reached these shores still remains the northern entrance of the city which rose at their command on the proud heights of Lindum, eight centuries before the establishment of the Bishop's See within its walls. The original design consisted of a large arch in the centre and two smaller ones, or posterns, at the sides. The postern to the west has been destroyed. That to the east, after having been long nearly concealed in the earth was, in 1826, disinterred and opened for public passage by subscription. The great arch is formed of 26 huge wedge-shaped blocks of oolite, fitted together without a keystone (in fact in mechanical construction, every stone in an arch is as much a keystone as that usually so called), and 16 ft. in diameter.

The visitor should go through the arch along the high pathway to the right and left, to inspect the traces of the fortification of the Roman city. In the field to the right he will see a large mass of Roman walling standing on the *agger*, or mound, with the foss, or ditch, half-filled up in the long lapse of centuries, below. Large fragments may also be seen among the houses and gardens to the left.

The Churchyard at the corner of the Road marks the site of the former Church of *St. Nicholas in Newport*. This church was destroyed in the civil wars, when the lead was stripped off by the Royalists to serve as ammunition, and the sacred building dismantled, lest it should be used as a cover for the besieging Parliamentarian force. The present

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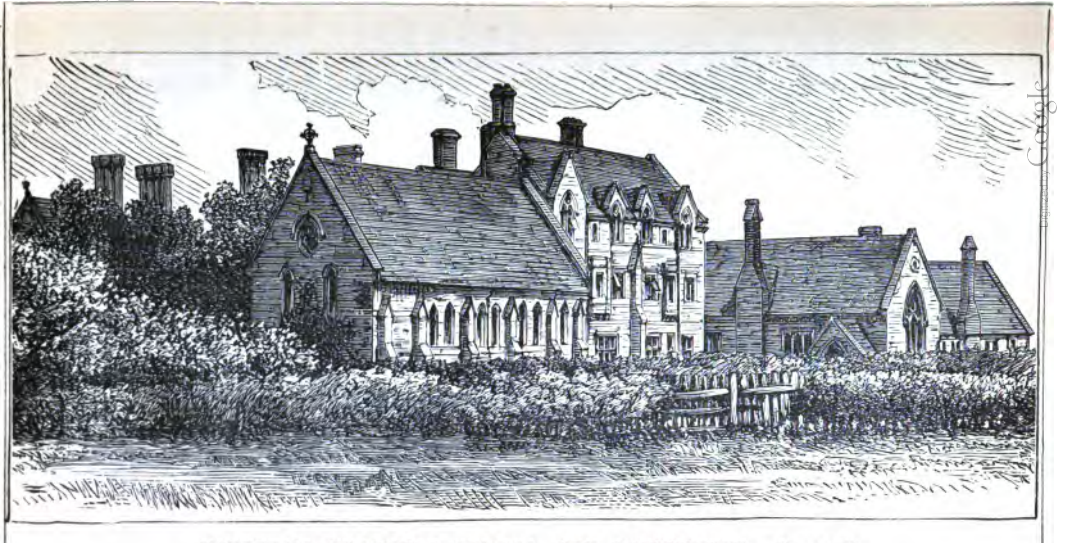

DIOCESAN TRAINING SCHOOL FOR MISTRESSES. *Page* 129.

CHURCH OF ST. NICHOLAS,

to which the Parish of St. John's is united, a little further along the road, was erected by Mr. (afterwards Sir) Gilbert Scott, 1840, in the Early English style, with an ill-proportioned spire. At the period of its erection the celebrated architect acknowledges that "no idea of ecclesiastical arrangement or ritual propriety had crossed his mind." "Church architecture was then perhaps at its lowest level, and I cannot say anything in its favour excepting that it was better than many then erected." *

The former Church of St. John stood in the centre of the present road, on what before the enclosure was a kind of village green belonging to the suburb of Newport. The Town Council ordered it to be taken down in 1546. It was demolished in 1584. The steeple was standing in 1674. In Kingsley Street stand the new Parochial Schools, including a Parish Room, &c.

Continuing along the Ermine Street, which runs in a straight line to the shores of the Humber, the extensive group of red-brick buildings in the Gothic style, on our right, is the

DIOCESAN TRAINING COLLEGE FOR SCHOOLMISTRESSES.

This was originally erected in 1842 as a Middle Class School, with which it was sought to combine the training of Schoolmasters. The scheme did not prove successful; and after the buildings had remained some time unoccupied, a portion of the funds of the Mere Hospital were employed for the establishment, on the same premises, of the present admirable Institution, taking the first rank among the Female Training Colleges of the kingdom. It was opened in 1862. Large

* *Recollections of Sir Gilbert Scott*, p. 85.

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additions have since been made to it in class-rooms, dormitories, &c. The last addition has been a Chapel designed by Mr. A. B. Blomfield, in the Early English style, first used for divine service June 25, 1872.

Immediately beyond the Training College the embankments of an ancient circumvallation may be traced running east and west on both sides of the road. These are considered by some authorities to mark the position of the original British town, whose site was moved by the Roman conquerors further south, to enable them to take full advantage of the steepness of the hill, so valuable both in a military and sanitary point of view. Others hold them to be Roman, and to have been intended for the protection of the cattle and other live stock when attacked by an enemy. The north-east angle of the earthworks is very visible in the field to the right. To the left the foss is very evident. Several houses have been built in and across the hollow.

RISEHOLME.

The *Palace* of the Bishops of Lincoln was, from the early part of the episcopate of Bishop Kaye till the death of Bishop Wordsworth, in 1885, at Riseholme, a mile and a half further on. This mansion, formerly a hunting box of the Chaplin family, was purchased by the Ecclesiastical Commissioners, and largely added to by Mr. Railton, the architect, as a residence for the Bishops of the See, in lieu of the Palace of Buckden, in Huntingdonshire, when the alterations of the boundaries of the Diocese had transferred that county to the jurisdiction of the Bishops of Ely. The Church was erected from designs by Mr. Teulon by Bishop Kaye, who, with his wife, reposes in the pretty Churchyard, where also rest the remains of Bishop Wordsworth and his wife. The painted glass of the east window by Wailes was a gift from the Diocese

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To the left, almost parallel westward with the old line of the Ermine Street which we have been following, runs the *Burton Road*, leading to Burton Hall, the seat of Viscount Oxenbridge (better known as Lord Monson), and the little village of the same name along the edge of the Cliff. This is no cliff in the usual acceptation, but a high terrace, falling with a rapid descent to the south-west—commanding a very extensive view over the great plain of Nottinghamshire. A line of windmills at its southern extremity forms a very conspicuous object in all views of the City.

At the corner of the Burton Road and Rasen Lane are the old *Militia Barracks*, and opposite to them the *Union Workhouse*. Further along, on the East side of the Burton Road, are the newly erected *Barracks*, a very extensive group of buildings for the reception of a depôt of troops, rendered necessary by the selection of Lincoln as new military centre.

THE LOWER CITY.

A few objects of interest remain to be noticed in the southern part of the City, to which we will conduct the visitor as he proceeds down the High-street. Immediately past the Great Northern Stables on the east or left-hand side of the High-street, a narrow entry exhibits a very good specimen of a half-timbered House of the fifteenth century, the upper story projecting, popularly known as the "White Friars." A round-headed doorway, of much earlier date, will be noticed just beyond. Passing St. Mark's Church, and the Midland Railway Station, already noticed, we have on our left the *Hannah Memorial Chapel*, erected 1874, to commemorate the late Dr. Hannah, formerly President of the Wesleyan Conference. It is a classical building, with a Corinthian portico of stuccoed brick from the

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designs of Messrs. Bellamy & Hardy, architects. A little beyond this is the unadorned brick *Presbyterian* (now Unitarian) *Chapel*, standing on the site of the Church of the Holy Trinity in Wigford. A small fragment of the church wall still remains. This congregation was originally founded by the learned and excellent Rev. Edward Reyner, Rector of St Peter-at-Arches, after his deprivation by the Bartholomew Act, 1662; and was the first Nonconformist society meeting for worship in Lincoln. The Chapel was erected in 1725 by Mr. Daniel Disney, a member of the ancient Lincoln family of that name, which had repeatedly evidenced a strong Puritan bias. Opposite to this Chapel on the other side of the Street, stands an old house, No. 124, formerly the mansion of the Bromhead family. The front of decorated brick-work of James I.'s time has been replaced by a face of stucco, but the ancient clustered chimneys remain, and within there are some panelled rooms with good carved chimney-pieces.

At the corner of Monson Street stand the handsome offices of the Chief Constable and the County Police, erected in 1860. Immediately beyond this is the interesting example of early domestic architecture, popularly called

JOHN OF GAUNT'S STABLES,

though two centuries earlier than the royal personage of that name. The buildings comprise the remains of the Hall and offices of one of the early City Guilds, or Trading Corporations, known as "St. Mary's Guild," and are regarded by the most competent authority as "probably the most valuable and extensive range of buildings of the twelfth century that we have

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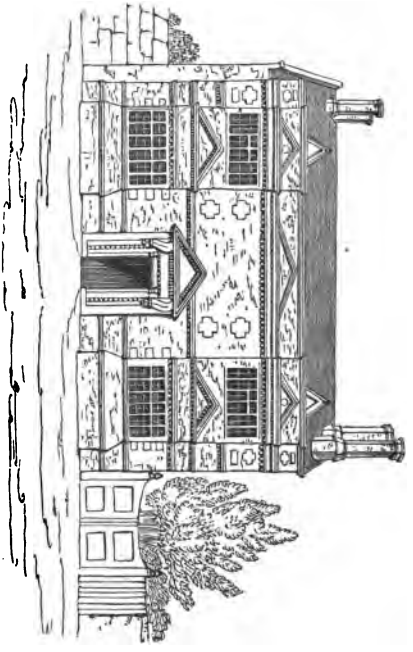

MANSION OF THE BROMHEAD FAMILY,
next John of Gaunts, sketched in 1788. (*Page* 132.)

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remaining in England.* The principal front, towards the street, has lost a considerable portion of its height, half the upper story having been taken down. A very rich cornice of foliage runs along this front below the mutilated windows. The wide arch

of entrance is round-headed, richly moulded, with small sunk flowers in the dripstone. Entering the court-yard, there is a good Norman house on the left hand side, with plain windows of two lights, and a plain Norman fire-place within. The part of the buildings next to St. Peter's-at-Gowts Church, is said always to have been a distinct house, and to have been the Parsonage of the Parish. Considering the almost inestimable value of these buildings in the history of our domestic architecture, and the irreparable loss their desruction would entail, it is to be lamented that they

* J. H. Parker's *Domestic Architecture of the Middle Ages.*

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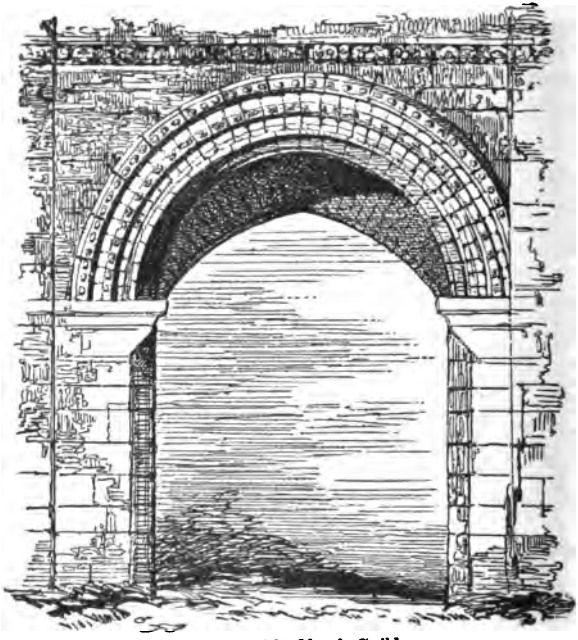

Gateway of St. Mary's Guild.

are in so decaying and neglected a state. In the street, outside this building, Lord Hussey is said to have been beheaded, for the part taken by him in the religious insurrection in Henry VIII.'s reign.

On the other side of the High-street, Nos. 122, 123, stands what was once

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JOHN OF GAUNT'S PALACE.
Remains as standing in 1788.

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JOHN OF GAUNT'S PALACE,

the residence of his third wife, previously his mistress, Katherine Swinford, whom he married at the Cathedral altar. But small traces of its former magnificence exist in the modern house that occupies its site. An elaborately transomed Perpendicular window, engraved in Pugin's *Architectural Remains*, remains in the domestic offices at the back. The richly decorated oriel, also figured by Pugin, on the south gable, was purchased by Lord Brownlow in 1849, and presented by him to the County for preservation. It was re-constructed just within the Castle Gate, after having been admirably restored. A curious bracket or corbel will be noticed on the front of the next house but one. At this point in the High-street formerly existed four small bridges, two side by side over the Great Gowt,* and two over the Little Gowt, now a mere ditch scarcely to be traced. The present Gowts' Bridge was built in 1813. In Gilbert's Yard, opposite Pennell's Nursery, an old house with a picturesque square projecting stone mullioned window deserves notice. On the west side of the street, where is now the private road to Boultham, stood the prebendal *Church of Holy Rood* or *St. Cross*. The tall red brick building running down Albert-place (No. 42, High-street,) now divided into tenements, was the factory where the once celebrated Lincoln Stuff was woven.

On the opposite side of the street, is the curious and interesting

* "Gowt, Gout, or Gote, a sluice, a ditch, a drain. It is still used in this sense in Lincolnshire."—Halliwell's *Provincial Dictionary*. It is the French *Gout*.

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CHURCH OF ST. PETER-AT-GOWTS,

conspicuous for its tall slender Norman Tower of very early character, bearing on its western face a piece of rude Norman sculpture, representing our Lord carrying the Gospels, and St. Peter with his key. This church derives its distinctive name from the gowts or water-courses, of which several run in its immediate vicinity, and which were much more numerous in the middle ages. It was a building of very considerable interest, but nearly all its ancient features were restored away in 1853, except the Tower and southern Arcade and the Norman Chancel Windows. A monumental arch, opening iuto an Early English Chantry on the south of the chancel, bears a singular rhyming inscription of barbarous Latin in Lombardic characters, to the memory of Ralph Joliffe and his wife Amicia, the founders of the Chapel, in which is an incised slab with two crosses bearing his name. It runs thus :—

"Radulfus Joluf, sua conjux ac Amisia,
Hic simul humatur, quibus ista capella paratur
Virgine Mater Theos qui sibi salvet eos,
Pro quibus oretis opus hoc quicunque videtis."

A new reredos, of very apppropriate design, has been recently added at the cost of the Churchwarden, C. S. Dickinson, Esq. There is another Church, dedicated to St. Andrew, in this Parish, on the Canwick Road. *(See page 146.)*

The last Church in the City of Lincoln is that of

ST. BOTOLPH,

standing, like so many dedicated to this Saint, for some yet unexplained reason, in close proximity to the southern City Gate.* The ancient Church of St.

* The rule indicated above holds good remarkably in London. The only churches dedicated to St. Botolph are those that stood at the City Gates, viz., Aldgate, Aldersgate, Billingsgate, and Bishopsgate. The Church of St. Botolph at Cambridge also stood at the Trumpington Gate.

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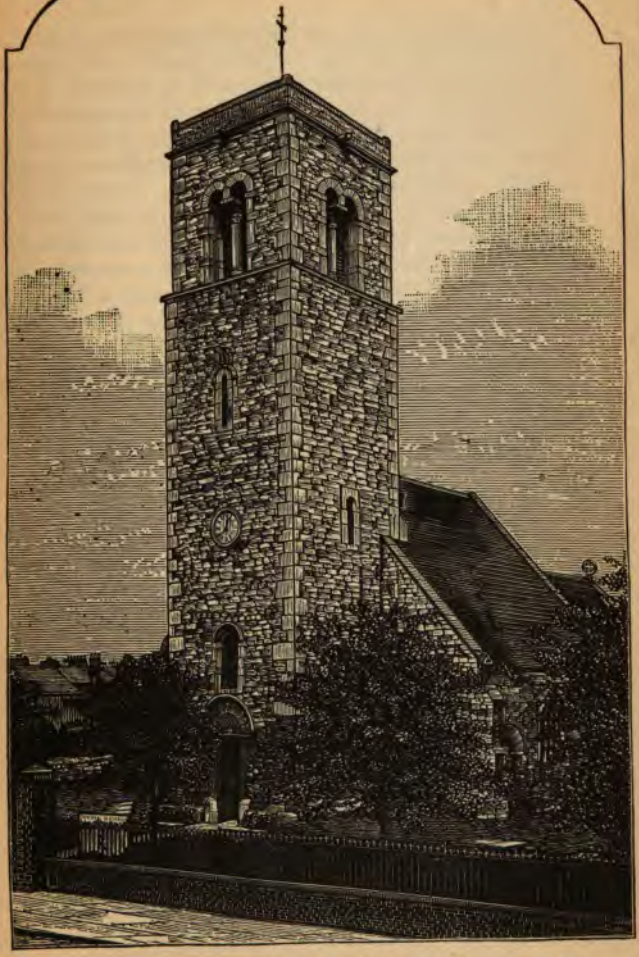

CHURCH OF ST. PETER-AT-GOWTS, 1889. *Page* 140.

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Botolph, so roughly handled by the contending forces during the "short dispute" at the gate and bridge, when the Earl of Manchester forced an entrance for the Parliamentary forces in 1643, that it fell down two years afterwards, is described as having been a very stately cruciform building, vaulted with stone, with a central tower. A new Church was erected in 1723 in a very mean style. During the late incumbency new windows and fittings were inserted, &c., and it assumed an appearance more in keeping with its sacred character. In 1878 a new North aisle was erected, and the chancel lengthened, to the great improvement of the architectural character of the Church. Further enlargements and improvements embracing a new South Aisle were made in 1884 and 1885. The Church now exhibits one of the most pleasing interiors in Lincoln. A clock has been placed in the tower by the liberality of Prebendary Sutton.

A little below the Church, on the opposite side, just off the main street, are the Parochial Schools, erected in 1885, mainly by the liberality of the Rev. Prebendary White of Potterhanworth.

Just beyond St. Botolph's Church was the southern boundary of the City. It was protected by a wall with arched gates, and a still existing foss, really an arm of the Witham, known as the *Sincil Dyke*. This Foss was crossed by two bridges, each defended by arched gates. *Great Bargate* spanned the main street with a pointed arch, at the spot where a few years since stood a Toll Bar. A line of wall along the edge of the dyke connected the Great Bar with the *Little Bargate*, a short distane to the east. This gate and bridges were defended by two round towers, with loop-holes for archers.

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The two cuts here given represent Little Bargate, with its towers and bridges, as they still remained in the early part of the last century, on the margin of the town fosse, or *Sincil Dyke*, which is really an arm of the Witham.

LITTLE BARGATE.

Just outside the Great Bargate, on *Swine Green*, between the Grantham and Newark roads, stood the first series of the Crosses erected by order of Edward I., in memory of his beloved Queen Eleanor, which, commencing at Lincoln, terminated at Charing Cross. Queen Eleanor died at Harby, seven miles south-west of Lincoln, November 29th, 1290, and St. Catherine's Priory was the first halting place of her body, which was probably embalmed there. The viscera were entombed in the Minster. This Cross was repaired at the City expense in 1624, but perished altogether during the civil struggle in 1643. Another Cross, sometimes confused with Queen Eleanor's Cross, stood higher up the hill, and marked the division between Bracebridge and the City Liberties. At this Cross

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SOUTH BARGATE in 1730. (*Page* 142.)

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the markets were held during the prevalence of Plague in the City of Lincoln. From this Cross, removed about 1600, the hill takes the name of *Cross Cliff Hill.*

On the right, a little back from the road, stands a new *Wesleyan School-Chapel*, of pleasant design. The vacant space in front is to be occupied by a large chapel, the designs for which it is understood are already settled.

At the foot of Cross Cliff Hill, to the west of the road, stood

St. CATHERINE'S PRIORY.

It was founded by Bishop Robert de Chesney in 1148, after the rule of St. Gilbert of Sempringham. The position of this house, at the southern entrance of the City, threw upon the prior of St. Catherine's and his lay-successors after the Dissolution, the duty of exercising hospitality to royal and other dignified visitors to Lincoln. The Bishops-elect of Lincoln were directed by the statutes to sleep at the Priory the night before their installation, and thence to walk barefoot to the Minster. The last monarch entertained at St. Catherine's was James I., on his northern progress, by the family of Grantham. A relic of this ancient hospitality survived as long as the mansion was occupied, in the custom for the Judges of Assize to stop here for refreshment before they entered the City. Not the smallest trace either of the Priory, or of the mansion that succeeded it, now exists above ground. In 1876, in digging the foundations of some new houses some magnificent architectural fragments were discovered, which were removed by the proprietor, Mr. T. Martin, to his house in Drury Lane, where they are carefully preserved.

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On the east side of the High-street, just beyond the Old Bargate, is the

SOUTH PARK,

a fashionable terrace of villa residences, running along the lower part of the South Common from the foot of the High Street to the Canwick Road, near to the Cemetery Gates. Upon the upper part of the Common is the *Rifle Butts*. At the entrance of the South Park formerly stood the *Malandrie*, a Hospital dedicated to the Holy Innocents, founded by Bishop Remigius, for the reception of Lepers. A foot-path leads from the Common by the side of the Sincil Dyke, back into the City, which commands a truly magnificent view of the Cathedral and parts of the City on the southern slope.

At the foot of Canwick Hill, on the south side of the Great Northern Railway to Grantham, is the

GENERAL CEMETERY,

a plot of ground of about fifteen acres, beautifully laid out, affording a very striking view of the Cathedral and City of Lincoln, opened in 1856. Among the many monuments that stud the greensward is one to the last lineal descendant of John Bunyan, the author of the *Pilgrim's Progress*

The *Cow-paddle*, another of the many Commons belonging to the City, adjoins the Cemetery. The way from the Cemetery into the City is by the *Canwick Road*, having on the left the new

CHURCH OF ST. ANDREW,

consecrated May 21, 1878, as a Chapel of Ease to the parish of St. Peter's-at-Gowts, but in 1884 was erected into an Ecclesiastical District Church and parish, and subsequently was endowed with an income of £300

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a year by the Ecclesiastical Commissioners. It is on a piece of ground given by the late Prebendary Swan, who was also a considerable benefactor to the building fund. The architect was Mr. Fowler, of Louth. It is a plain building with two aisles, and apsidal chancel in the Early English style. As already stated, the materials of the fabric are partly derived from the former Church of St. Martin, the gift of the late Bishop Wordsworth. The capitals and arches on the south side are portions of that church.

Beyond St. Peter-at-Gowts Church stand the new *Parochial Schools*, a picturesque red brick building erected by Mr. Frank Goddard, in the now fashionable "Queen Anne" style, forming a real ornament to the street.

Any description of Lincoln as it is, would be incomplete that failed to call attention to the extensive

ENGINEERING WORKS, FOUNDRIES, &c.,

which, though of very recent date, have already familiarized almost every country in Europe, as well as our distant colonies, with the name of the old city, and the great firms that have so largely contributed to its celebrity and prosperity.

The particular branch of mechanical industry of which Lincoln is the chief seat, is the manufacture of agricultural machines and implements. There are at present, besides smaller ones, four very extensive establishments devoted to the production of machinery for the facilitation of farming operations, including portable and fixed steam-engines, traction-engines, thrashing-machines, straw-elevators, portable corn-mills, &c.

The first place among these establishments belongs to the *Stamp End Works* of Messrs. Clayton and Shuttleworth, on the south side of the Witham, at the

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eastern end of the town. This well-known firm takes rank as the largest makers in the whole world of engines and thrashers, having branch establishments at London, Vienna, Pesth, Cracow, Prague, and Odessa, and extensive agencies in every civilized country, to which their goods are largely exported. These works, now covering more than fourteen acres of ground, and giving employment to upwards of 1,400 artizans, were commenced on a very small scale in 1842, on a small plot of hard ground in the midst of an extensive swamp. The creation of so vast an establishment by Lincoln men, by which the material prosperity of the city has been so greatly increased, is a fact of which Lincoln may well be proud.

The *Sheaf Iron Works* of Messrs. Ruston, Proctor, & Co., also situated on the south bank of the Witham, are connected with the *Sheaf Wood Works* in Anchor-street. These works, like those already mentioned, are chiefly devoted to the production of portable and fixed steam engines, thrashers, flour-mills, sawing-machinery, steam-pumps, &c. They also manufacture locomotives. In these works, which cover an area of eight acres, employment is given to nearly 900 hands. Messrs. Ruston also have branches in Pesth, Czernovitz, &c., and agencies in every important centre.

Next may be mentioned the *Globe Works* of Messrs. Robey & Co. This extensive factory is situated on the Canwick-road, to which it offers a commanding frontage, stretching to the length of 200 yards. It occupies an area of about seven acres, and gives employment to about 800 workmen. The firm has branches in London, Paris, Pesth, Breslau, Gothenburg, and South Africa. The specialities of Messrs. Robey & Co. are the manufacture of patent winding-engines, the patent

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"Robey" horizontal-engines, traction-engines, mining engines and machinery, dynamo engines, in addition to the ordinary portable engines, and machines for agricultural purposes.

On the north bank of the Witham is the *Wellington Foundry* of Messrs. William Foster & Co., Limited, employing about 200 hands, from which issue portable-engines, thrashing-machines, steam corn-mills, &c. This firm has branch-establishments at Pesth and Galatz.

The *Lindum Plough Works* of Messrs. John Cooke & Sons, Monks-road, is a large manufactory of horse-power implements, ploughs, waggons, &c.; and *Penny & Co.* (Limited), and Messrs. *W. Rainforth & Sons*, both in Broadgate, of hand-machines, such as screens and winnowers. *Clark's Patent Crank Works* are situate in Canwick-road; and Messrs. *Porter & Co.'s Gas Engineering Works* in St. Peter's-at-Gowts.

Lincoln also contains large Steam Corn Mills, the largest being that known as *Seely's Mill* (formerly owned by Mr. Seely), near to the Great Northern Station; and those of Mr. *Rudgard* on the north side of Brayford Mere; Mr. *Dickinson's* on Brayford Head; Mr. *Harrison's*, and Mr. *Le Tall's*, up the Witham, in St. Peter-at-Gowts. There are also Seed-crushing and Oil-cake Manufactories, of which the chief is that of Messrs. *J. G. Doughty & Son*, close to Thorn Bridge, on the south bank of the Witham. The Chemical Manure manufactures also deserve mention, especially that of Messrs. *Jekyll, Glasier, & Pratt*, Carholme-road. A mill for Silk Throwing was opened in 1871 by Messrs. *Paterson*, of Nottingham. There are several large *Breweries* and *Tanneries* in the city. The discovery of rich beds of ironstone on the slopes of the hill on either side of the valley of the Witham has opened up a new

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branch of industry, of which enterprising speculators have not been slow to take advantage. Up to the present time the ironstone has been transported to other places to be smelted, but it was at one time in contemplation to erect smelting furnaces in various localities in the immediate neighbourhood of Lincoln. If this should be carried into effect, it will work a great change in the aspect and condition of the surrounding country.

MIDDLE SCHOOL.

This is located in the building known as Grey Friars, of which an account is given in the next page. These buildings were conveyed to the Corporation in 1558 by Mr. Justice Monson, for the purposes of the Corporation Grammar School, with which, on January 18, 1583, the Cathedral Grammar School was united. For some years previously, till 1883, the School was in two divisions—Upper and Lower, the Upper School being the Grammar School proper—classical and mathematical; the Lower—or Modern—School—English and mathematical. What is somewhat curious in so ancient a foundation, there were no scholarships, and never have been. The funds were provided partly by the Dean and Chapter, partly by the Corporation, partly by the Mere Charity, and from School Fees. The citizens may have much regret that they did not accept the munificent offer by one of its most prosperous townsmen (the late Mr. Joseph Shuttleworth), to erect, at his own cost, new and handsome buildings, which would have so benefited the city. Having previously held a short enquiry, the Charity Commissioners put forth a scheme very greatly changing the character of the Schools—the leading features being the creation of a higher grade School for boys, or Grammar School, now located on Lindum Terrace, endowed largely with funds

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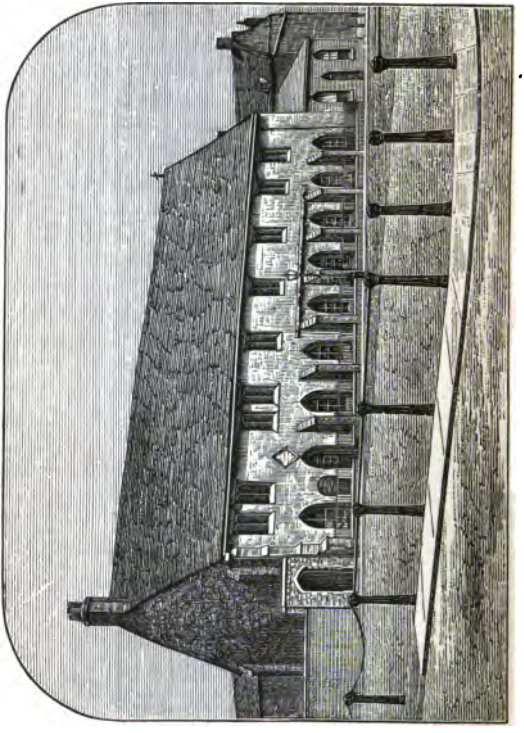

GREY FRIARS in 1867.

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from the Dean and Chapter, the Mere Charity, and from other sources, creating some Scholarships and one or two University Exhibitions; the uniting the old Lower School with the Christ's Hospital—and forming in these premises the present Middle School; and the devotion of certain funds for the education of girls—to be realised at some remote period; the intentions of the benefactors of Christ's Hospital being entirely diverted from their original purpose of educating, boarding, and clothing the children of poor people, and which purpose it was fulfilling to the fullest extent, when the interference of the Charity Commissioners took place. The Middle School is now conducted in the upper chambers of the Grey Friars.

On the northern side of the *Sheep Square*, upon which the Church of St. Swithin is built, stands the

GREY FRIARS,

(or Franciscans), from 1558 to 1883 occupied as the Grammar School. The existing building, usually called the Chapel, though its actual destination is uncertain, is of the date of the original foundation, about 1230,

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when the Friars Minor of the Order of St. Francis first came to Lincoln, and had a Friary erected for them by William de Benningworth. The chief apartment, now the School-room, runs east and west, and has a mullioned window at the east end, with a good *vesica piscis* and gable cross. The ceiling is coved, and is panelled in wood. The basement story, formerly occupied by the Library and Museum of the Mechanics' Institute, has a vaulted roof supported by a row of octagonal columns down the centre and is a very good piece of work of the thirteenth century.

ODDFELLOWS' HALL.

On the east side Broadgate, nearly opposite to St. Swithin's Church, is what used to be *Jobbers' Square*, now called *Unity Square*. Here the pig market was held. On the north side of the square is the *Odd Fellows' Hall*, a spacious and handsome building of red brick with white stone facings. It contains commodious assembly rooms, suitable for public meetings, and abundant accommodation for the several Friendly Societies whose meetings are held within it. It was erected in 1878 from the designs of Mr. W. Mortimer, architect.

APRIL FAIR.

It would be an omission if mention were not made of this notable annual institution. Lincoln April Fair is held in the last whole week in April, and takes rank amongst the largest in England, for Sheep and for Horses, with the great fairs of Howden and Horncastle. In some respects much of its importance has passed away, owing to the introduction of Railways and the many other auxiliaries of commerce. Still, Lincoln April Fair for horses is one of the first importance, and

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hundreds—sometimes thousands—of horses are shown. Many and large dealers from France, Germany, Austria, and agents from the different Continental Governments regularly attend, and are frequently the purchasers of the most valuable and high-priced animals. The fair is held in the High Street, principally between the Stonebow and the Great Northern Station. During the Fair week the different Railway Companies despatch from Lincoln whole train loads of horses to various parts of the country. As many as between 800 and 900 horses have been sold and despatched from Lincoln on the Monday of the Fair. The Horse Fair is held on the Monday, Tuesday, and Wednesday, though for the inferior classes of cart and Irish horses it frequently extends to Thursday and Friday; and it has long been the unhallowed custom for much of the bargaining for the best hunters and roadsters to begin on the previous Sunday. The Sheep Fair is on Thursday, and is now held on the West Common, where from thirty thousand to seventy thousand sheep are sometimes penned. This fair was originally held in the Sheep Square—and hence its name—where now stands St. Swithin's Church. In 1846 it was transferred to the Vine Closes, the sloping ground rising from Monks' Road to the Lindum Terrace. This site being sold for building purposes—and now indeed covered with streets of houses—the fair was again removed to its present locality. When held in the Vine Closes, the sight of so many thousands of sheep closely packed on the hill side, was one thronged to by thousands of persons, and one not readily forgotten. Friday is the Cattle Fair, and is still of great importance. Friday is also what is called the "Pleasure Fair," and on this day Lincoln is resorted to by hosts of people from the surrounding villages far and near.

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THE RACES

are held upon the Carholme, or West Common, twice a year, in March and November, and are considered to mark the opening and the close of the Racing Season in England. Not unfrequently the races have been run, at both meetings of the year, during snow storms. Lincoln Races were formerly run on Lincoln Heath up to the year 1771.

THE SEWAGE WORKS,

commenced in 1876, and so far as the main arterial works are concerned, were completed in 1880. The construction of the drainage for separate properties to the street mains is not yet completed. The engine-house and pumping apparatus, and other necessary works for the outfall are somewhat less than a mile from the High Bridge, on the south side of the Witham and the Sincil Dyke. A little below, and further to the south, is the Irrigation Farm, at which the sewage is utilized. The Farm is laid out in terraces much as the tea-gardens are in China at the present day, and as the ancient Britons did in their primitive agriculture in this island two thousand years ago. Messrs. Lawson and Mansergh were the engineers, and the works were conducted somewhat fitfully by a series of contractors.

BRACEBRIDGE,

until recently considered a pleasant rural village a couple of miles outside the city, has become a populous suburb, whose streets run in an uninterrupted line from the city. It is a large parish, through which the Witham flows for upwards of two miles. It is locally divided into Upper and Lower Bracebridge. The upper division takes in the high portion running south from Cross Cliff Hill, and within it is the *Lincolnshire County Asylum*, a very extensive establishment where

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upwards of 700 persons are accommodated. In Lower Bracebridge is situate the village. Here is the Church, a handsome and well-arranged building, recently restored. There are also Nonconformist places of worship. Excellent schools have been in existence for some time, under a School Board. Extensive *Brickworks* are in the parish; and *Ironstone* was also recently worked, but at present the work is in abeyance. The population is now about 2,000. Under the Parliamentary Reform Act, 1885, Bracebridge was added to the Parliamentary Borough of the City of Lincoln; and it has for some time been under discussion to extend the city boundaries so as to include Lower Bracebridge within the municipal borough. Tram cars run every twenty minutes from St. Benedict's Church to Bracebridge Schools, a distance of about two miles. It has been frequently urged that the Great Northern Railway Company should place a Station here, for the convenience of the large and increasing suburban population.

SURROUNDING VILLAGES.

Burton, about 2 miles north, where is the seat of Viscount Oxenbridge; *Nettleham*, about 3 miles north-east, where formerly the Bishop of Lincoln had a palace, now entirely demolished; *Cherry Willingham*, 3 miles north-east; *Washingborough*, a pleasant village on the Witham, and on the Great Northern Railway, where there is a station, about 3 miles to the south-east; *Heighington*, 4 miles south-east, is a pretty village on the Great Eastern Railway; *Canwick*, about a mile to the south-east, where is the seat of C. C. Sibthorp, Esq.; *Branston*, a large village 4 miles south-east; *Bracebridge* (already mentioned) on the south; and *Skellingthorpe*, 4 miles west; *Saxilby*, a large village 6 miles to the north-west, on the Foss Dyke and Great Northern Railway. Several of these villages were formerly within the parliamentary borough of the City of Lincoln.

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ARMS OF THE CORPORATION OF LINCOLN.

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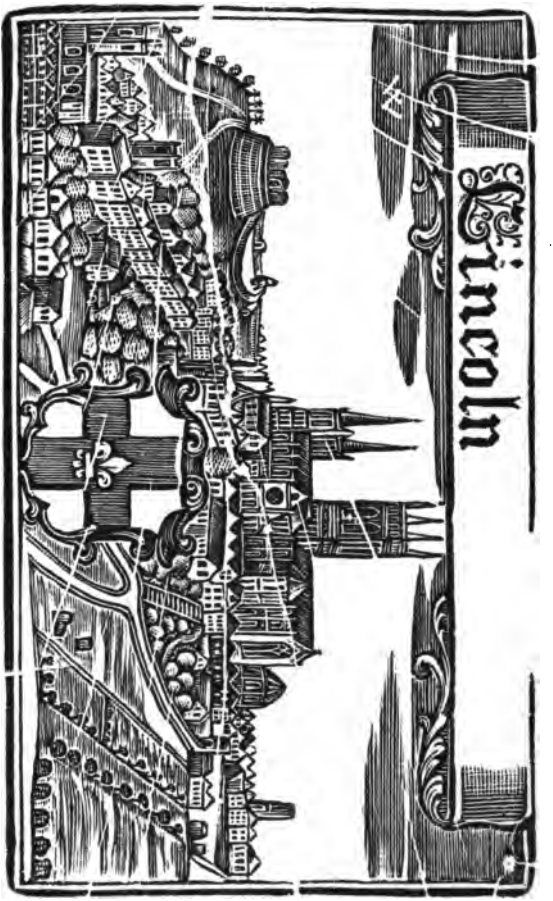

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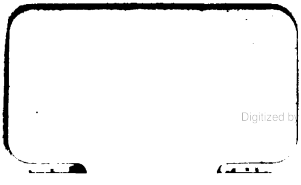
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